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China. Auction 180

Hsuan Tung, 1908–1911. Dollar n.d. (1911), Tientsin. Pattern with GIORGI.
Estimate: € 10,000. Price realized: € 460,000.



Russian Empire. Auction 135

Alexander I., 1801-1825. Gold medal of 48 Ducats, 1814, by tsarina M. Feodorovna for Alexander I.
Estimate: € 30,000. Price realized: € 220,000.



scaled down

Roman Empire. Auction 158

Valens, 364-378. Medaillon 375/378, Rome. Probably unique.
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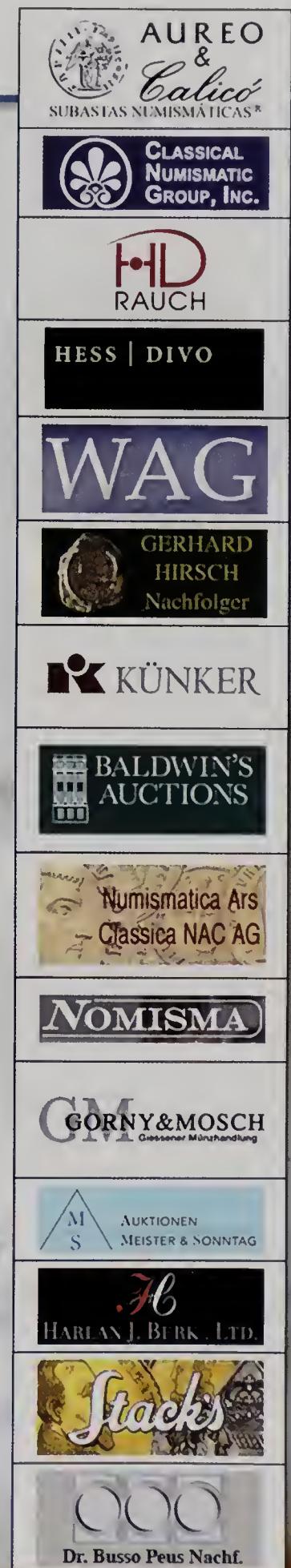
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Chief Thundercloud, image courtesy
Rochester Numismatic Association

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From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

I have returned from an enjoyable six-months sabbatical to find the American Numismatic Society's offices and staff in New York in good shape, buzzing with activity and new ideas. The New Year began with the ANS gala at the Waldorf Astoria, one of the highlights in our calendar. A record number of guests were present when our friends and generous supporters Harlan J. Berk and Ted Withington were honored for their service and help to our institution. Our wonderful auctioneer, ANS Fellow Harmer Johnson, was able to sell an amazing assortment of items donated by our members. If you turn to the News Section of this issue, you will find more wonderful photos of this event.

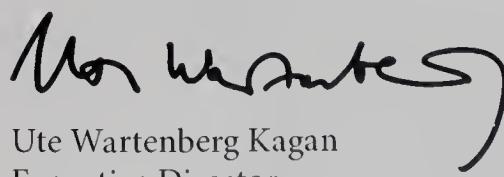
While on leave, I was fortunate to have been invited by my colleagues in the Berlin coin cabinet to spend a month among them, where I researched a small part of this truly spectacular collection of coins and medals on the Museum Island in the German capital. In particular for my area of interest, which is the earliest electrum and silver coins, the Berlin cabinet houses some wonderful coins, which I had never seen in person. At the same time, I was able to attend a conference on numismatics in the Renaissance, where I learned much about the importance of ancient coins in this period. It was organized by our German colleagues to coincide with the exhibition on Renaissance portraits at the Bode-museum, which is now on view at the Metropolitan Museum of Art. Other highlights of my European trip were a visit of the Vienna coin cabinet in Austria and the Athens Numismatic Museum in Greece. In Athens, we were invited to the opening of the exhibition *Abdera – London – New York – Athens*, which features a small group of coins of Abdera, most likely from a hoard of c. 510 BC from this Greek city in Northern Greece. These coins were donated by Jonathan Kagan to the Athens Museum in honor of our former Trustee and Vice President John H. Kroll. The curatorial staff in Athens, under its Director Dr. Despina Eugenidou, had put together a beautiful display, which illustrated the hoard within its wider economic context. It was particularly encouraging to see how much work continues to be done in the museum in Athens, while Greece struggles with its severe economic problems. It was therefore particularly



ANS Fellow and Gala Auctioneer Harmer Johnson

sad to learn that Dr. Eugenidou had decided to take an early retirement package and leave the Athens Numismatic Museum. She has been a wonderful colleague over the last few years, and she will be missed by many of us. The American Numismatic Society continues to support our colleagues in Greece through collaboration of exhibitions and conferences, and we are particularly happy that many of our most distinguished Greek colleagues will be visiting the ANS this year.

I am very pleased to see that our Roman curator, Dr. Gilles Bransbourg, is organizing an exhibition, *Signs of Inflation*, which will open in late March at the Federal Reserve Bank of New York. A very strong program of interesting lectures by well-known scholars is being offered, and the ANS staff will travel to several coin shows and conferences in the US and Europe. As always, we look forward to your ideas for articles or projects. This issue features an interesting story about Chief Thundercloud, which originated from our member Gerard Muhl. We look forward to many more such ideas for articles from our readers.


Ute Wartenberg Kagan
Executive Director



Facing page:

Marble bust of Faustina the Elder, Antonine period, ca. AD 138-141, Italy. Royal Ontario Museum.

THE TEMPLE OF FAUSTINA

Martin Beckmann

Modern visitors to the Roman Forum are often struck by an odd sight just across from the house of the Vestal Virgins: a church with a Baroque facade nestled into the cella of a Roman temple (figs. 8 and 10). It is in fact the best preserved temple in the Roman Forum, constructed in the name of Faustina the Elder, wife of Antoninus Pius. Faustina died in the year 140 at the age of 35 and was immediately declared a divinity by the Senate; she was afterwards known as Diva Faustina. Her temple stands on a massive podium of grey peperino blocks, pocked by holes made by medieval looters seeking the iron clamps that once held the structure together. The cella (its original wall still visible at the side) is also of peperino, the columns at the front however are green cipollino marble and the entablature is carved of white marble from Cararra.

For an ancient Roman of the 2nd century AD this temple, the first to be built in the Forum for a member of the imperial family since the time of Vespasian, would have made a dramatic impression. But, as readers familiar with Roman coinage will immediately appreciate, this was not the only way that a contemporary Roman would have been reminded of the deceased wife of their pious emperor. Beginning immediately after the death of Faustina a great series of coinage in her name poured forth from the Roman mint and into the hands of the money-using Roman public. Struck in bronze, silver, and gold and lasting all the way to the end of the reign of Antoninus Pius in AD 160, this massive issue of coinage dwarfed that produced for any earlier deified ruler. Richard Duncan-Jones has estimated that for every two coins issued in the name of Pius himself, one was struck bearing the portrait of Diva Faustina; the original total is unknowable but was likely in the tens of millions.

Faustina's temple and coinage intersect in a fascinating manner, for not only does the former appear on the latter, but it does so in two dramatically different ways. One version shows a relatively simple image of a tall podium supporting a hexastyle temple, the roof of which is decorated with Victories bearing globes and, at the apex, what appears to be a chariot group. The other version shows the same temple (the columns, stairs and acroterial sculpture are still visible) but with a number of additions. Most obvious is the presence of a figure—the cult statue, presumably—between the central pair of columns. The figure is shown seated and appears to float in the space between the columns. There are other, smaller additions: two statues on pedestals flanking the temple at either end of the podium; a fence whose posts are in the form of herms; and an unidentified structure or object in the middle of the stairway.

This situation—two significantly different versions of one genuine building depicted on one person's coinage—is unprecedented on Roman coinage. Two different images of the Temple of Jupiter Optimus Maximus appear on the coinage of Vespasian but the first of these, produced while the temple lay in ruins, is clearly an imaginary depiction that bears no connection to the finished building. The case of the Temple of Faustina is different because it clearly shows the same building, and in both cases we can be sure that the temple existed when the coins were produced.

Unfortunately this is one of the few things that we have been able to be certain of with regard to Faustina's coinage, until recently at any rate. While most of Antoninus' coinage can be accurately dated to within a single year by means of his yearly renewal of the tribunician power, duly noted by the mint, the coinage of Diva Faustina



Fig. 2: This anepigraphic aureus dating to ca. AD 143-144 shows the temple of Diva Faustina in realistic perspective. (British Museum, Pius 330) 18 mm.



Fig. 3: Bronze sestertius, ca. AD 143-144, with the legend DEDICATIO AEDIS - "the dedication of the temple". (Paris BNF 2588) 32 mm.



Fig. 4: Aureus ca. AD 150 shows the temple of Diva Faustina with additions to its structure and the legend AETERNITAS. (Paris BNF 833) 18 mm (image enlarged).



Fig. 5: Bronze sestertius, ca. AD 150. The "floating" image of the cult figure is clearly visible. (Vienna KHM 11360) 33 mm.

bears no such chronological markers. The only variance in the obverse legend is the presence or absence of the title Augusta. Since most reverse types appear on coins with only one of the two different obverse legends, they have been understood as chronologically significant. And stylistic observations have led to the supposition that coins with the legend Diva Augusta Faustina are earlier in date than those reading only Diva Faustina. This observation is helpful, since in the case of the temple it reveals that the simpler version is the earlier one, the more elaborate, later. But it does not explain why these two versions of the temple appear in the first place.

Shedding light on this problem has been one goal of my larger book project (to be published by the ANS later this year) to untangle the chronology of the coinage of Diva Faustina. Based on a die study of Faustina's aurei (nearly a thousand coins in total), the results have allowed the temple coins to be placed in context with other contemporary issues and within the overall series of coinage as a whole. One of the most interesting results of the die study has been that two thirds of the dies identified link into one single chain that appears to cover the entire time period in which Diva Faustina's coins were issued. This has made it possible to identify exactly when different coin types enter the repertoire on Faustina's gold coinage, and to date these appearances. In some cases, links to the coinage of Antoninus Pius and Faustina the Younger make it possible to refine this dating closely.

The first of Faustina's temple types—the simple version (figs. 2-3)—appears relatively early in the die link chain. A link via a common reverse die to the coinage of Antoninus Pius makes it possible to show that the temple appeared on Faustina's coinage at the latest in AD 144, and possibly earlier. This implies very fast construction. There can be no doubt that what we see is the completed building, since on some coins of this type (fig. 3) the legend DEDICATIO AEDIS tells us that the occasion for their issue was to celebrate the formal dedication of the temple. Dedication required that the building be complete (part of the process involved the dedicatory grasping the doorpost of the structure), so what we see on the coin is an image of the temple as it stood in about AD 144. What is striking about the images on these coins is how precise and well-drafted they are; we can identify the Corinthian capitals and even make out the masonry of the cella wall behind the columns.

The real puzzle however has always been the second, later issue of temple coins (figs. 4-7). They bear the legend AETERNITAS, "Eternity" or "Immortality", a theme that dominates much of Faustina's later coinage. But why were they produced, and what explanation is

there for the differences in the physical appearance of the building?

The die link chain reveals a surprise: at a point approximately in its middle, a sudden and complete change occurs in the repertoire of the aurei. Part of the chain is illustrated here (fig. 9); the chronological sequence of dies begins at the top and proceeds to the bottom of the chart. Prior to the change, which is centred around a long-lived obverse die (df5), the gold coinage bore only one reverse type: a female figure carrying two torches (presumably Ceres) with the legend AVGVSTA. But this type and legend suddenly disappear, to be replaced by a variety of new types and a new legend: AETERNITAS.

The most common new type is that of a standing female figure holding a rudder and a globe (or a *patera*); the attributes suggest Fortuna. But here, at the very beginning of this new series, we also find the second temple type. Even more interesting, another “older” coin type of Faustina, showing a cart drawn by two elephants, also appears at exactly this point and also with the new legend AETERNITAS (die EC3 is linked directly to temple dies T9 and T4 via the common obverse die df5). A total change in the iconography and the legend of Diva Faustina’s aurei has taken place, accompanied by the “revival” of two of her older coin types.

Die links provide some clues as to when—and why—this happened. First, the change occurs in about the middle of the chain, suggesting a date around AD 150. Of course this cannot be thought of as precise, since we do not know the rate at which the dies were produced and used, but the dating evidence is strengthened by an unexpected link between the gold coinage of Diva Faustina and that of her still-living daughter, Faustina the Younger. Reverse die D1, depicting a bird, perhaps a dove, and the legend CONCORDIA, links an obverse of Diva Faustina with an obverse of Faustina the Younger that Klaus Fittschen dates to ca. AD 150. A date around the year 150 immediately suggests a likely event as occasion for the change in Diva Faustina’s coin type repertoire: the 10th anniversary of her death and deification. In this context the elephant cart (an actual vehicle that would be pulled in the yearly religious parade called the *pompa circensis*) and the temple would remind the public of Faustina’s deification, and the legend AETERNITAS would cement the perpetual nature of her god-hood.

But why did this later “anniversary” version of the temple not look the same as the earlier one, struck to commemorate the building’s dedication? Part of the reason would seem to be that the die engravers had decided to “update” their depiction in order to make it reflect the



Fig. 6: This sestertius, ca. AD 150, clearly shows the new fencing in front of the temple, with herms as posts and sections of the fence apparently hinged to function as gates. (Paris BNF 2558) 32 mm (image enlarged).



Fig. 7: The new statues atop the podium are visible on this sestertius, ca. AD 150. (Paris BNF 2619) 32 mm.



Fig. 8: Façade of the Temple of Faustina, showing ancient podium and modern stairs; the ruins in the foreground belong to the Regia.

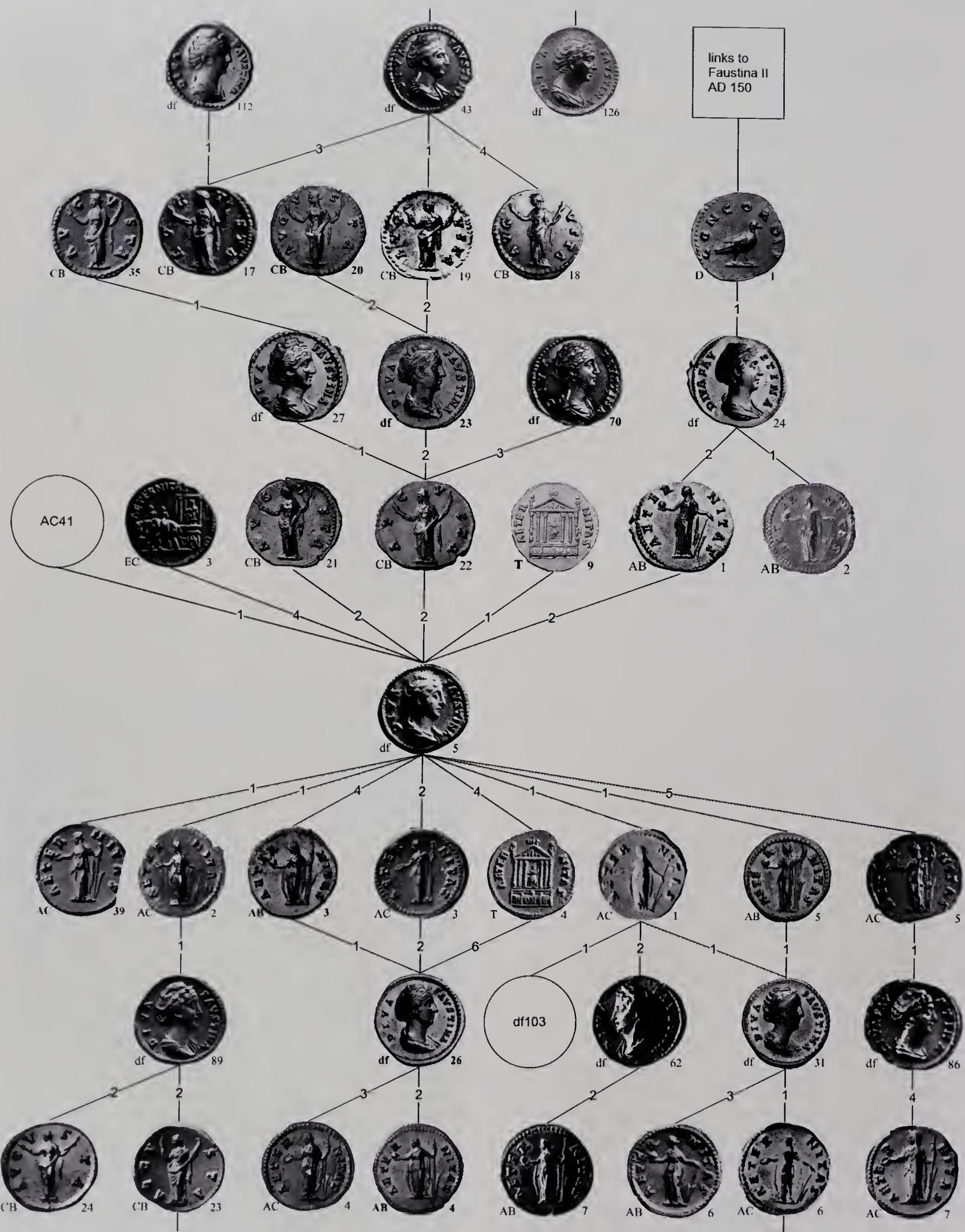


Fig. 9: A section of the die-link chain of the gold coinage of Diva Faustina. Chronological sequence is top to bottom; numbers on links indicate number of known coins for that die pairing.

actual appearance of the building. Three of the new features—the two statues on pedestals on the podium, the object (an altar?) and the fence in front—likely reflect additions to the structure made after it was dedicated. These were simply not present when the original coin type was produced, and so were not depicted on it.

There is still one remaining problem: the figure—the presumable cult statue—shown between the columns cannot be interpreted as a later addition. The temple would not have been dedicated without its cult statue. Why is it shown here, and not on the earlier coins? The difference must be accounted for on artistic, rather than factual, grounds. The artist in charge of producing the model for the DEDICATIO temple type had a strong inclination towards precise, accurate depiction of the temple as it would be seen by a viewer standing in front of it. Thus we see the doorway outlined in the masonry wall of the cella, but not the statue itself, which would have stood in shadow in the back of the building. The

columns of the porch are thus evenly spaced, and we even see an attempt to render the podium in perspective. The artist of the second temple design, however, had different priorities in mind. He pushed the columns aside, as it were, to make room for a large-scale depiction of the cult statue. This for him was important, and clearly trumped any concern for showing the temple as it would have appeared to an actual viewer. It is particularly interesting that these two strikingly different artistic approaches can be seen in depictions of the same building, and separated by only a few years.

The temple of Faustina (and of Antoninus Pius, whose name was added to the temple's dedicatory inscription after his own death in 160) as we see it today gives only a bare and basic impression of its ancient appearance. Fortunately coins provide much information to fill in the archaeological blanks, even if artistic license means that some of their details must be approached with caution.



Fig. 10: : Temple of Faustina as seen from the Palatine Hill; in the foreground is the temple and house of the Vestal Virgins.

Roman Coins Conquer the Web

by Gilles Bransbourg, Ethan Gruber, Rachel Mullervy

Introduction

The American Numismatic Society is, among the great coin cabinets of the world, one of the pioneers of the digital age. Its online database, accessible since 1997, but now through MANTIS as of April 2011, displays more than 600,000 objects from coins to paper money and other forms of money. At the same time, the ANS is sponsoring the Nomisma project (www.nomisma.org). Its aim is to create reusable numismatic information, in order to provide stable digital representations of numismatic concepts and entities, starting with Greek hoards. The ANS, in partnership with New York University's Institute for the Study of the Ancient World (ISAW) is now well engaged in a joint project to create a new corpus: the *Online Coins of the Roman Empire* (OCRE), in order to develop and provide a comprehensive online catalogue of ancient Roman Imperial coins.

Online Coins of the Roman Empire (OCRE)

Although many ancient coin series have been thoroughly catalogued and classified in print, existing online databases are partial, disconnected or inconsistent with one another. An authoritative and complete type-corpus of Roman coinage (a listing of every known variety) is available in libraries in the form of the ten volumes of *Roman Imperial Coinage*, which identifies 47,000 discrete varieties. But this resource cannot be found everywhere and is extremely expensive to purchase. Moreover, it has been published over the course of several decades, implying significant methodological shifts as well as under-recording of existing types for the oldest volumes.

As such, OCRE aims not just at reproducing in a digital form the drab listing format of the existing *RIC* volumes, but also at bringing more consistency and harmonization in the display of coins types throughout Roman Imperial monetary history. Finally, the materialization of that information under a computerized format harnesses the power of linked web data to create a tool capable of searching for and displaying information about Roman coins in exciting new ways, accessible to a broad range of users and potentially linkable to other database projects.

For example, in the field 'deity', the OCRE user will see a list of all the gods ever featured on recorded

Roman coin types. By selecting one or several of them, the user will obtain a comprehensive list that can be sorted by mints, emperors, denominations or any other available category of information. Geographical searching, by clicking on a map, or viewing the results of a faceted search directly on a map, is also a possibility.

Consistency and classification

OCRE represents a great opportunity to deal with some of the issues facing anyone trying to organize Roman coins into consistent categories, whether by denominations (aureus, solidus, denarius, antoninianus, argenteus, quinarius, sestertius, dupondius, etc) or material. Weight standards, stylistic or marked indications are normally used to determine under which name a particular coin should fall. The most obvious issue there is that our modern categories do not necessarily fit the way ancient Romans viewed and used these coins.

As an example, some of the bronze coins minted under Augustus and Tiberius in Spain and even in Rome do not fall under straight categories with respect to their possible notional value as dupondii, sestertii or asses. For the later Empire, various traditions have led 3rd century AD billon and 4th century bronze coins to be called respectively antoniniani and follis. This may not be justified: when Aurelian reformed the Imperial coinage in 274, it is likely that his new improved coinage marked XXI or XX.I or KA was intended to introduce new denominations replacing the much debased issues of his immediate predecessors. The actual denominations of his heavy and rare bronze are uncertain as well. The heavy reformed billon coins of the Tetrarchy can no longer be accurately represented by the term folles, a word that until Anastasius most likely designated a bag of coins instead (fig. 1).

As far as materials are concerned, collectors are used to the classifying Roman coins between gold, silver and bronze coins, while some editions of *RIC* use orichalcum to designate the specific alloy of copper and zinc initially used for sestertii and dupondii. The reality is a lot more complex. Denarii issued after the monetary reform of Nero are shown by recent research to include 75% of silver at best (fig. 2).

That proportion fell under 50% with Septimius Severus. When should a coin with a small percentage of silver in it be called a billon coin instead of a silver coin, as per the accepted practice with the Imperial issues of Alexandria? Similarly, is one justified calling Tetrarchic billon issues ‘aes’, although they deserve the billon appellation better than most of the later antoniniani of the 3rd century century, with only minute proportions of silver if any? Building a database that crosses many centuries of history allows OCRE to confront these difficulties and offer workable solutions.

The application of computer technology to OCRE

OCRE is based primarily on several projects rooted in the tenants of linked open data in development at the American Numismatic Society including: the Numismatic Descriptive Standard (NUDS), an ontology for describing coins; Numishare, open-source software for creating and managing artifactual collections (focused mainly on coins); and nomisma.org, which is a collaborative effort to provide stable digital representations of numismatic concepts and entities, providing Uniform Resource Identifiers (URIs)—essentially web addresses—for such basic concepts as ‘coin’, ‘mint’, ‘axis’. These concepts may contain as many labels in alternate languages as necessary, making it possible to aggregate search results across multi-lingual collections.

The design of this system can best be summarized with an example. *RIC* 1a for Augustus is a silver quinarius minted in Emerita, Spain. The NUDS metadata record contains a reference to the nomisma.org concepts for Augustus, silver, quinarius, and Emerita. The URI for silver is nomisma.org/id/ar, and the Resource Description Framework (RDF) record for this concept may contain alternative labels for French (*argent*), German (*Silber*), or other languages. Coins in OCRE and similar projects that use these applications may be described in any language desired, but since they point to unique identifiers for numismatic concepts, information systems are able to communicate more coherently than in the older, alternative method of merely recording human-readable text in databases that vary greatly from organization to organization. The RDF record for Emerita (nomisma.org/id/emerita) contains geographic coordinates as well as a reference to the Pleiades Gazetteer of ancient places, the leading online information source for ancient geography, knowing that it could



Fig. 1: Billon nummus of Diocletian, AD 284-305, Ticinum mint. *RIC* V, 31a. (ANS 1984.146.1265) 26.1 mm.



Fig. 2: AR denarius of Nero, AD 54-68, Rome mint. *RIC* I, 68, 2e ed. (ANS 1911.105.427, bequest of Isaac J. Greenwood) 18 mm.



Fig. 3: AV aureus of Diocletian, AD 284-305, Rome mint. (ANS 1944.100.38083, bequest of E. T. Newell) 16 mm.



Fig. 4: AV aureus of Trajan, AD 98-117, Rome mint. (ANS 1958.214.18, gift of E. A. Chalifoux) 19.8 mm.

AR denarius of Augustus, Rome, ric.1(2).aug.410.

Summary Quantitative

Typological Attributes

Object Type: coin
Denomination: denarius
Material: AR
Obverse
Type: Augustus head r.
Legend: CAESAR AVGSTVS
Portrait: AUGUSTUS
Reverse
Type: Simulium and lituus above, tripod and patera below
Legend: C ANTSTIVS REGINVS III VIR
Authority
Authority: Augustus
Is sacer: C ANTSTIVS REGINVS
Geographic
Mint: Rome
Region: Italy

Examples of this type

AR Denarius of Augustus, Rome, Italy, 13 BC-13 BC, 1944.100.38342 | AR Denarius of Augustus, Rome, Italy, 13 BC-13 BC, 1937.158.393 | AR Denarius of Augustus, Rome, Italy, 13 BC-13 BC, 1967.153.97

Axis: 3 Weight: 3.85 Reference(s): RIC.2.1.410, BMC.120

Axis: 4 Weight: 4.08 Reference(s): RIC.2.1.410, BMC.120

Axis: 8 Weight: 3.39 Reference(s): RIC.2.1.410, BMC.120

AR Denarius of Augustus, Rome, Italy, 13 BC-13 BC, 1937.158.394 | AR Denarius of Augustus, Rome, Italy, 13 BC-13 BC, 1944.100.38343

Axis: 7 Weight: 3.91 Reference(s): RIC.2.1.410, BMC.120

Axis: 2 Weight: 3.69 Reference(s): RIC.2.1.410, BMC.420

Powered by Numishare | Add This could go here | XML

Fig. 5: A catalog record screen for AR denarius of Augustus, Rome. ric.1(2).aug.410 in OCRA prototype

potentially be linked to any relevant electronic platform or database dealing with the ancient world.

Numishare, then, is the glue that binds these linked data technologies together into an intuitive user interface. This interface will illustrate all known varieties of Roman coinage in a format that can be searched by emperor, place of production, designs, legends, denominations and metals used. Inherent in the design is the ability to append to the basic type record the details of specimens in collections represented online. Thus it will be possible to accumulate quantitative data, such as weights or metal content of individual specimens, to aid in the construction of data sets usable for statistical analysis of Roman coinage. These tools combine to provide a valuable resource for students and scholars of numismatics and collectors of coins, as well as placing the American Numismatic Society at the technological forefront of cultural heritage research institutions.

Discovering new RIC types

Revisiting our vast Roman Imperial collection has proven both advantageous and enlightening. Previously, coins were entered into our database in groups, excluding many of the important details that identify a specific coin type, or a rare type that might not yet be documented. Currently, we are revamping our database to describe each coin individually, creating a detailed corpus of our own collection. This includes filling in the gaps that previously existed in the database, and creating a standardized methodology for entering new data. This process revealed that the legend fields in particular were often left blank or were incorrect. Ensuring the accuracy of these fields along with others, has created a more complete and intuitive database for the public. Each coin described in detail offers yet another artifact for anyone to research, and by restructuring and reorganizing our database, we are constantly providing new research possibilities for ANS enthusiasts.

The *Roman Imperial Coinage* series of volumes allows us to place our coins into a greater framework by matching each coin to a specific RIC type. In doing so, we found that some did not correspond with an RIC type. Having now updated roughly a third of our Roman Imperial collection, there are approximately 450 new types that are not in RIC, 10% of which are completely new types, not variants of already existing ones. An example of a new type, which is not documented in RIC, is an aureus minted under Diocletian (fig. 3). In fact, RIC does not even list MARS VLTOR as a reverse legend possibility. Another aureus minted under Trajan, is an example of a variant: a type of coin that only differs in one aspect from an RIC type (fig. 4). This coin corresponds with

RIC type 93 in volume 2, with the exception of the reverse image, where Trajan should be extending his hand to two children, instead of a kneeling figure. These two coins, along with many others, only revealed their uniqueness when we updated their files. The discovery of these new types and the possibility of discovering even more is a direct result of this project, and is telling of its significance and potential.

An open project

OCRE and MANTIS are two very different tools: OCRE deals with types, MANTIS with specific coins. It is nevertheless possible to link them through the digital information attached to each individual *RIC*-related type. For instance, the AR denarius of Augustus, Rome, ric.1(2).aug.410, that is, volume 1, edition 2, reference 410, will display the five actual coins of that type owned by the ANS (fig. 5).

It is easy to grab the immense potential of such a feature. Any outside collection, whether public or private, could be potentially added, with the aim of progressively gathering dozens and then hundreds of actual coins for each type. This will provide any collector with the possibility of including his own coins. The accumulation of so many objects would represent a unique opportunity for numismatists, collectors and academic research. Variations of known types, geographical origins, proportion of hoards, pedigrees, metrological data, and the presence of countermarks, all these factors could be mapped and studied over growing statistical samples of actual coins.

The British Museum, the Portable Antiquity Scheme of the United Kingdom and the Römisch-Germanische Kommission des Deutschen Archäologischen Instituts should be among the first to bring valuable contributions to the project. Enriched by outside contributors, OCRE will become a community-driven space of knowledge exchange.

A step-by-step project

Having made all ANS objects available online was a first, very important step. A lot more work is involved to achieve an authoritative open source corpus.

The ANS team has undertaken projects that are run together. One of them is to photograph and digitally store all the collection's Roman coins. This project started on a systematic basis in 2009, thanks to the generous support provided by Mike Gasvoda, who sponsored for example the coin pictured in figure 4. The final target will require digitally photographing about 30,000 additional objects. Additional financial support is needed to progress further.

We are confident the Society's members will continue to provide their support. One way to achieve that goal would be by sponsoring the images for the remaining emperors' coinage. Since each digital picture costs the ANS \$10, some short-lived emperors are really affordable for those ready to attach their names to them, such as Jotapian with just one genuine coin in the ANS! For the more ambitious, the ANS owns about 4,000 coins depicting the emperor Hadrian. Such prolific reigns call for co-emperors—we mean, of course, co-funders!

Moving forward

OCRE will become one important piece in a growing universe of ancient history- dedicated online resources, as further interconnections will indefinitely increase their joint-capabilities. For instance, OCRE will draw latitude and longitude information on mints and find-spots from nomisma.org. This will allow the creation of maps within OCRE. Similarly, the names used by OCRE will be consistent with the Pleiades Project.

MANTIS already offers all numismatists with a unique ancient monetary objects database. The Society's main aim, to contribute to a better knowledge and access to coins, could not be better fulfilled.



PAPER, PLASTER, SULFUR, FOIL: A Brief History of Numismatic Data Transmission

Oliver Hoover

Except for hard-core numismatists and economists, few people stop to think about the coins and paper money that they spend as a medium of exchange. Likewise, in the modern digital age of the internet and cell phone cameras, few numismatists take the time to consider the means by which they exchange information about specific coins. It just so easy now to instantly snap a picture and email it to a colleague or to access images from the growing image repositories of the MANTIS database of the American Numismatic Society (www.numismatics.org/search), the database of the Münzkabinett der Staatliche Museen zu Berlin (www.smb.museum/ikmk), and commercial sites like Coinarchives (www.coinarchives.com). Who would think about it?

On the other hand, anyone who has had the opportunity to spend quality time in the main and rare book stacks of the ANS library or among the trays of the collection, will, sooner or later, be exposed to some relic of the long history of visual numismatic data transmission. Because this history is neglected, yet fascinating, and because so many of its highlights are represented by objects in the Society's collections it seemed worthwhile to turn off the iPhone, shut down the computer, and give it a little thought.

From the rebirth of European numismatic and medallic interest in fifteenth-century Italy until the later nineteenth century, the possibilities for sharing the visual details of coins between collectors in the absence of the original specimens were very limited. Hand-drawn pictures were standard, with all of the problems that they entail. The quality of their execution and verisimilitude depends almost entirely on the abilities of the artist responsible for their creation. Anyone familiar with the Roman Imperial coinage of Herennia Etrusilla (AD

249-251) will know that the fine hand-drawn illustration of one of her *antoniniani* in Aenea Vico's *Augustarum imagines aereis formis expressae: vitae quoque earundem breuiter enarratae* (1619) falls a little short of precisely representing its model (figs. 1-2). For example, her name is misspelled and does not replicate the epigraphy of the original coin. The artist has also slightly misunderstood the crescent upon which her bust rests. Occasionally, artists also drew fabrications of coins that never existed in order to fill a perceived void in a collection or to fulfill the moral and historical purposes of an associated written text.

Despite the serious risk of art trumping raw scientific data inherent in drawing, it remains an important means of preserving and transmitting visual information about individual coins. Often, archaeologists are still required to draw pictures (or at least trace the circumference and briefly describe the types) of the coins that they find in their excavation notebooks. Likewise, hand drawings continue to be used in modern publications as a supplement to photographs when the details of all or part of a coin are difficult to make out.

Each drawing is unique and therefore of limited value for exposing coins to larger groups. However, the advent of the printing press in c. 1440 and the subsequent mass production of books made it possible to precisely replicate the same image over and over again once it was engraved into a wooden printing block. The engraved image within the printed book became a standard method for circulating depictions of coins among interested parties that would last from the sixteenth well into the twentieth century (figs. 3-4). However, like the drawing, the verisimilitude of the engraving is dependant on the skill and knowledge of the artist(s)

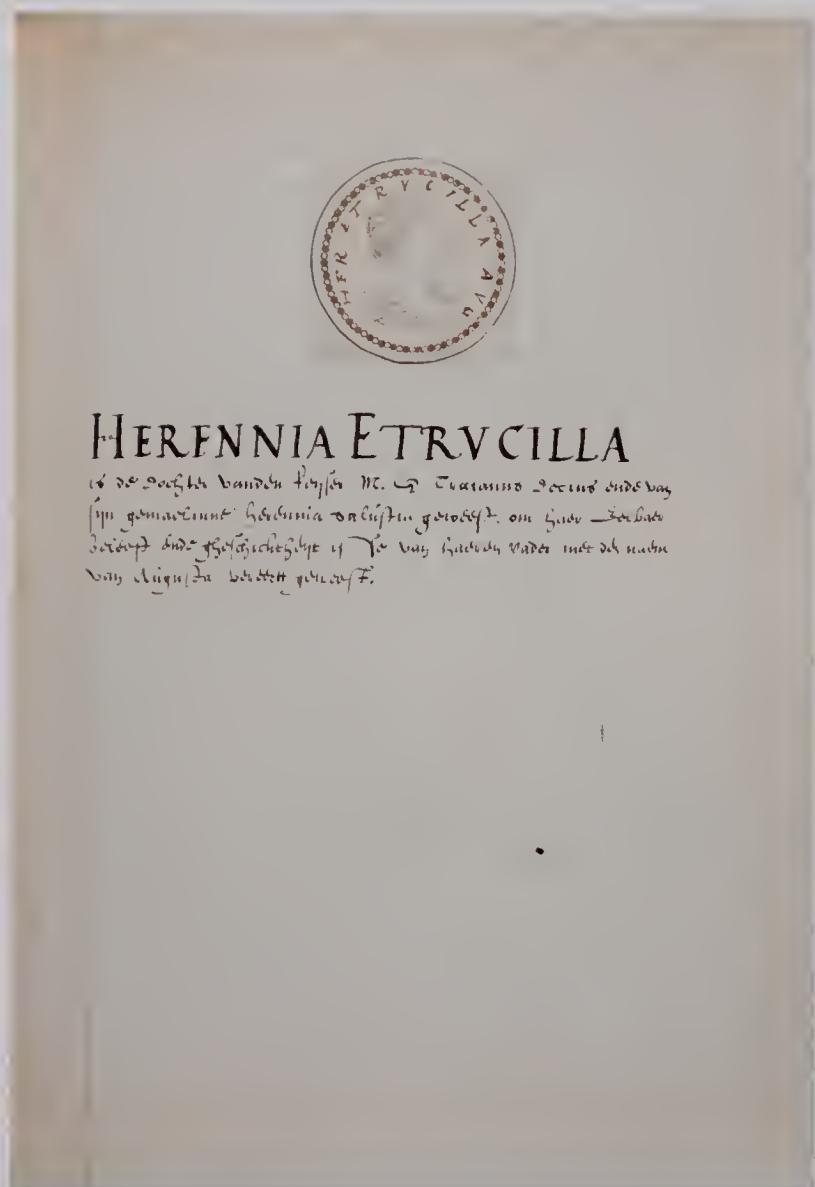


Fig. 1: Hand-drawn plate from *E. Vico and J. B. Du Val Augustarum imagines aereis formis expressae: vitae quoque earundem breuiter enarratae. Paris, 1619.*



Fig. 2: HERENNIA ETRUSCILLA, wife of Trajan Decius. AR Antoninianus (4.92 g). HER ETRVSCILLA AVG, diademed and draped bust right, on crescent / PVDICITIA AVG, Pudicitia seated left, holding transverse sceptre and drawing veil. RIC IV 59b (Decius); RSC 19. (image courtesy of Classical Numismatic Group, Inc.).



Fig. 4: Engraved plate from *H. N. Humphreys The coinage of the British empire: an outline of the progress of the coinage in Great Britain and her dependencies, from the earliest period to the present time. London: David Bogue, Fleet Street, 1855.*



Fig. 3: Engraved plate from *C. Patin Familiae Romanae in antiquis numismatibus ... Carolo le Brun, pictorum facile principi... Paris, 1663.*

responsible for the original drawing and for cutting it into the printing block.

If the Renaissance collector made no recourse to artistic drawings and suitably thin paper was available, the visual details of a particular specimen or an entire collection might be recorded by pencil or charcoal rubbing. This involved placing a piece of paper over the coin and then carefully shading it with a pencil or charcoal. Through this process, the shape of the coin and its types appeared on the paper exactly as on the original specimen. Although rubbings seem not to have been nearly so popular as drawings in the Renaissance period, they were vastly superior with respect to verisimilitude: Precisely what appeared on the coin appeared in the rubbing without any embellishment or interpretation by its creator. The only real limitations to the utility of rubbings were imposed by the quality of the paper used—the thinner the paper the more details that could be raised from the coin beneath—and the care of the individual making the rubbing—a light touch is needed to get the most detail onto the paper. When produced by an expert, rubbings can come very close to photography in capturing detail.

Because rubbings require only simple technology (paper and pencil)—which became increasingly cheap over time—and little skill to make, they continued to be a popular means of recording and sharing information about specific specimens well into modern times. An occasional rubbing sent to the ANS along with an enquiry can be found in the trays and many publications with plates composed of rubbings appear in the main stacks of the library. However, the most interesting examples of coin rubbings at the American Numismatic Society must certainly be the scrapbooks made by such major figures in the Society's early history as Edward Groh and Benjamin Betts.

Groh had been one of the original founders of the Society (as the American Numismatic and Archaeological Society) on April 6, 1858, and served in various capacities as Curator (1859-1879), Librarian (1864-1865), and Curator of Archaeology (1890-1891). His personal numismatic interests tended to focus on ancient coins and contemporary American tokens and store cards. His three scrapbooks, dated 1858, together contain rubbings of approximately 2,500 coins and tokens found in circulation. They are associated with a 100-page handwritten manuscript entitled, *History of coins and medals principally American, illustrated by numerous fac-similes*. Evidently, the scrapbooks and manuscript together constitute a draft for a work that was never published. This is unfortunate, as from the rubbings alone it is possible to catch a clear glimpse of economic, political, cultural,

and moral forces at work in mid-nineteenth century America. See for example, page 271, which features rubbings of tokens issued in support of the Abolitionist movement and satirical pieces that identify themselves as "Not One Cent" in order to avoid potential accusations of counterfeiting while appealing to American nationalist sentiment (fig. 5). The humorous face value is set into the larger famous quote, "Millions for defence, but not one cent for tribute," which was first uttered by the Robert Goodloe Harper in response to the demands of the French Directory and the XYZ Affair in 1797.

It is unclear how many of the rubbings represent pieces that ultimately ended up in Groh's personal token and store card collection. This amounted to some 5,000 pieces, all of which were donated to the Society in 1900. No doubt, given the time and the inclination, an enterprising researcher could connect at least some of the rubbings in the scrapbooks to the specimens donated to the ANS by Edward Groh.

Benjamin Betts joined the ANS in 1868 and served in several official capacities. In 1869, he was elected First Vice President, and in the following year became the Society's sixth President (1870-1872). Following his presidency, he served as the Society's Treasurer (1874-1888). Betts' undated scrapbook, entitled, *Rubbings of United States Colonial pieces: Admiral Vernon Medals, Siege and Necessity Pieces, United States tokens, etc.*, reveals the broad interests of its creator. It contains rubbings of roughly 500 coins and medals. The quality of many of the rubbings is so good that they can sometimes be linked to objects donated by Betts to the ANS collection, as in the case of the silver Ricketts's Circus token (figs. 6-7). For colonial coin specialists interested in questions of provenance, it would be quite enlightening to compare Betts' pages of Connecticut and New Jersey coppers against known specimens to see how many pieces in modern collections were already seen by Betts in the late nineteenth century. Some pages are preliminary die studies, illustrating the die marriages for several series of medals and tokens. These probably underlie several of his articles published in the first series of the *American Journal of Numismatics*.

Drawings, printed engravings, and rubbings remained the most common means for individuals to share two-dimensional visual information about specific coins well into the early twentieth century. However, it was also possible already during the Renaissance to replicate numismatic specimens in three dimensions, provided that one had access to the proper materials and skill sets. The same choice between art and verisimilitude also seems to have been available.

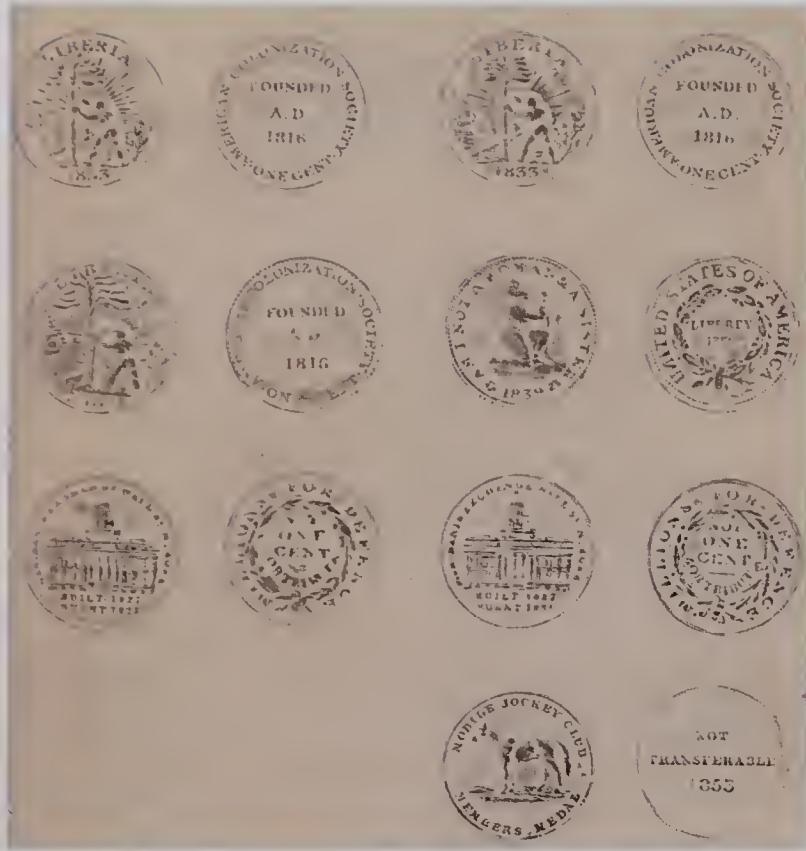


Fig. 5: Rubbings from E. Groh Rubbings of United States Storecards Tokens and Medals. 1860



Fig. 6 (above, top image): Rubbings from Benjamin Betts, Rubbings of United States Colonial pieces : Admiral Vernon Medals, Seige and Necessity Pieces, United States tokens, etc. Date unknown.

Fig. 7 (above): United States: Philadelphia, Pennsylvania (1793-1799). AR token of Ricketts's Circus. (ANS 1903.27.1, gift of Daniel Parish) 28.7 mm (images enlarged).



Fig. 8: Bronze medal cast from a struck original by Giovanni Cavino imitating sestertius types of Gaius Caligula (AD 37-41). (ANS 2011.21.547, gift of Stack's) 34mm, 22.03g. Klawans 1977, p. 35, no. 2.



Fig. 9: Silver painted plaster cast of an Athenian New Style tetradrachm (image enlarged).

The renewed appreciation and collecting of ancient coins during the Renaissance also inspired artists to try their own hands at the medallic arts beginning with Pisanello in 1438. While many of these produced portrait medals of their noble patrons in emulation of Roman and Greek models, some also produced copies of ancient coins. Perhaps the most well known of these Renaissance imitators is the Paduan medalist, Giovanni Cavino (1500-1570), who made numerous struck copies of sestertii and other Roman and Greek coins (fig. 8). Although some of these introduce stylistic and typological errors through the interpretation of the artist, Cavino's imitative medals were popular for filling gaps in contemporary collections and over time some pieces became confused with their ancient models. Other cast Renaissance medals copying Roman prototypes, but of lesser artistic merit than Cavino's struck pieces are commonly known as "Paduans." Some of these may have been produced for the purpose of deceiving Renaissance collectors.

On the other hand, if a Renaissance collector wished to make a three-dimensional copy of a particular coin without resorting to the medium of a medalist, he might have made a plaster cast from a mould taken from the original specimen. Plaster casts of coins became one of the most popular and enduring means of inexpensively collecting and sharing numismatic information between individuals and museums from the eighteenth to the end of the twentieth century. The ANS collection alone houses some 50,000 casts, primarily of ancient Greek coins. Curiously, some of these have been painted in order to imitate the metal surfaces of the coins that they replicate (fig. 9). While the later history of the numismatic plaster cast is well known, it is unclear whether its use extends all the way back to the Renaissance. Positive evidence for plaster casts of coins in the Renaissance is presently unknown to the author, but the process was certainly available to known coin collectors. One such collector is the famous Italian medalist, Leone Leoni (1509-1590), who was renowned for his exquisite collection of plaster casts made from antique sculpture.

Uniface and two-sided casts were also produced by cooling molten sulfur in moulds taken from coins. This process was popularized by the French numismatic marketing genius, Théodore-Edme Mionnet (1770-1842), when he sold sulfur casts to the general public at the price of 3 francs per two-sided cast. This initial offering in 1800 included 1,473 possible Greek and Roman reproductions, but by 1806, Mionnet had some 20,000 different pieces available for sale. Thanks to Mionnet, the creation and exchange of sulfur casts became a popular pastime among collectors in the early nineteenth century. Experiments were even carried out

in order to colorize the final product. Although Mionnet's casts were black, thanks to the inclusion of lead in the sulfur casting compound, red, yellow, and green casts could also be produced. Unfortunately, while the technology and materials for casting sulfur coins were certainly available to Renaissance collectors, it is unclear whether they were actually made already at the rebirth of European numismatic interest. The *De re metallica* of Agricola (Georg Bäuerlein), first printed in 1556, includes descriptions and wood cuts illustrating the casting of sulfur rods and bricks by miners.

These several options for creating two- and three-dimensional representations of coins available to Renaissance collectors largely remained the only options available until the nineteenth century, when new discoveries about the natural world and human inventions opened up many new possibilities. Between 1825 and 1832, the French engineer, Achille Collas, developed a mechanical method for the precise translation of three-dimensional objects into two-dimensional engravings. The interest to numismatists of this pantographic process, known as collotyping, was obvious from almost the very beginning, as its inventor chose to showcase his invention by reproducing some 15,000 coins, medals, and cameos in the 20-volume *Trésor de numismatique et glyptique*, completed in 1850. However, refinements in the new art of photography (pioneered by Joseph Nicéphore Niépce in 1826) made over the course of the nineteenth century quickly made Collas' mechanical process obsolete for producing true two-dimensional images of coins suitable for printing.

With the introduction of William Henry Fox Talbot's calotype negative-positive photographic process in 1841, followed by Frederick Scott Archer's wet collodion process ten years later, it became possible to prepare photographed images for reproduction in print. The earlier and popular daguerreotype process of Louis Daguerre did not involve a negative and produced only fragile one-time prints. With the advent of the negative, several photo-lithographic processes were developed to etch the image from the negative onto glass plates that could then be used for printing.

The earliest of these processes, and that from which most others were developed, was that patented by Alphonse Poitevin under the name of collotyping in 1855. The name of Poitevin's collotype process was derived from the German word *Kolla* ("glue") because of its use of a photosensitive gelatin and should not be confused with the mechanical process of Achille Collas named for its inventor. Poitevin's collotype process was widely embraced for the production of printed images from life in the days before the general use of offset lithographic

Fig. 10: *Heliotype plate depicting ANS building on Audubon Terrace for Adelson's ANS history (2012, gift of David Fanning).*



Fig. 11: *Reverse of plate from H.N. Humphreys Ancient Coins and Medals. London: 1850.*



Fig. 12: *Plate from H.N. Humphreys Ancient Coins and Medals. London: 1850.*

printing. Collotype plates (sometimes also known as photopane, hoeschetype, or autotype) were produced for many great numismatic works of the nineteenth and early twentieth century, including Barclay Head's *Historia Numorum*.

A refinement of Poitevin's collotype, known as the heliotype, was patented in London by Ernest Edwards, in 1869. He moved to New York in 1872, where the heliotype process became popular among American publishers for printing photographic images in the last decades of the nineteenth century and well into the twentieth century. Counted among the early numismatic works known to have used heliotype plates are Sylvester S. Crosby's *Early Coins of America and the Laws Governing their Issue* (1875) and Dr. Edward Maris' *Historic Sketch of the Coins of New Jersey* (1881). With a publication date of 1875, Crosby's opus may be one of the earliest books to contain heliotype images of coins.

The impact of the heliotype is apparent at the ANS, not only in books acquired for the library, but in the publications that the Society produced into the later twentieth century. The heliotype process was used to create the plates for many volumes of the first series of the *American Journal of Numismatics*, ANS Museum Notes, and Numismatic Notes and Monographs, as well as for the centennial history of the Society by Howard L. Adelson (1958). These printing plates were retained for the archives at the Society's Audubon Terrace location, but unfortunately, they disappeared in the 1990s. Thanks to numismatic bookseller, David Fanning, some of the missing plates were recently discovered in commerce and generously restored to the archival collection of the Society. Among the rescued heliotype printing plates were those used to produce the illustrations in the Adelson volume (fig. 10).

In addition to the nineteenth-century advances in the development of accurate two-dimensional representations of coins for publication, technological and chemical breakthroughs in the same period also had an impact on the creation of three-dimensional coin reproductions. In 1838, the German engineer and physicist, Moritz von Jacobi, invented the electrochemical process known as electrotyping or galvanoplasty. This process allowed for the creation of perfect metal shell casts by the transfer of metal (most commonly copper) ions onto the conductive surface of a mould through an electric current. Alternatively, electrotyping could be used to form a metal shell over the surface of an existing object. The two forms of electrotyping are commonly distinguished by their German names. The former is known as *Hohlgalvanoplastik* ("Hollow Electrotyping") and the latter as *Kerngalvanoplastik* ("Kernel Electrotyping").

When electrotype shells made from each side of a coin were filled (usually with lead) and joined together, a very close copy of the original coin could be created.

The numismatic community showed a great enthusiasm for the new technology from an early date. Already in the preface to *Ancient Coins and Medals; Illustrated by Numerous Fac-simile Examples in Actual Relief and In the Metals of the Respective Coins* (1850), Sir Henry Noel Humphreys refers to his "stimulat[ion]...by a recent invention by means of which metallic impressions of coins are produced." Although he seems to have been desirous of illustrating this work with electrotypes of the coins discussed in the text, in the end, Humphreys made due with an unusual paper expedient. Wet paper appears to have been pressed into moulds taken from specimens in the British Museum. When the pressed paper dried in the mould it created a fragile embossed shell, broadly mimicking the metal shell formed through the *Hohlgalvanoplastik* process (fig. 11). In order to give Humphreys' shells the appearance of the original coins, extremely thin gold, silver, and copper foils were applied over the white paper as the original coin varieties dictated. Once complete, the paper pseudo-electrotypes were set into holes in a cardboard plate page intended to protect them from wear (fig. 12).

Electrotyping was embraced by the great museums of Europe and the British Museum especially. The process was extremely useful to these collections as it allowed for the production of accurate metallic copies of their coins that could then be publicly displayed in glass cases, while the original objects remained safely in the vault. The use of electrotypes removed the fear of smash-and-grab theft and thereby opened up the possibility of exposing more of their collections to the general public. In the late nineteenth century, the British Museum did just this and presented the cream of its ancient Greek and Roman collections (790 coins) in two large vertical cases. The great interest in the material prompted the museum to publish *A Guide to the Select Greek and Roman Coins Exhibited in Electrotype* (complete with autotype plates) by Barclay Head in 1880 and to sell electrotypes to the general public for the price of 2 shillings and 6 pence per coin. Complete sets in velvet-lined cases were also available. Over time, the British Museum also produced electrotypes of other coins in its vast collection. British Museum electrotypes are usually marked on the edges with the letters "RR" to indicate their production by Robert Cooper Ready, who served as electrotypist at the museum from 1859 to 1901 (fig. 13).

The full set of British Museum electrotypes entered the ANS collection in 1884, when they were donated by



Fig. 13: Side view of electrotype of an octodrachm of Alexander I in the British Museum, with "R" for Ready. (ANS 2011.21.539, gift of Stack's) 32 mm (image enlarged).



Fig. 14: Electrotype of 1794 dollar in the collection of the British Museum (ANS 1942.55.1, gift of C. Wurtzbach) 38.5 mm.



Fig. 15: Mule of two electrotype shells, a 1786 Vermont copper cent and a 1793 US large cent (ANS 1975.117.2) 26 mm.

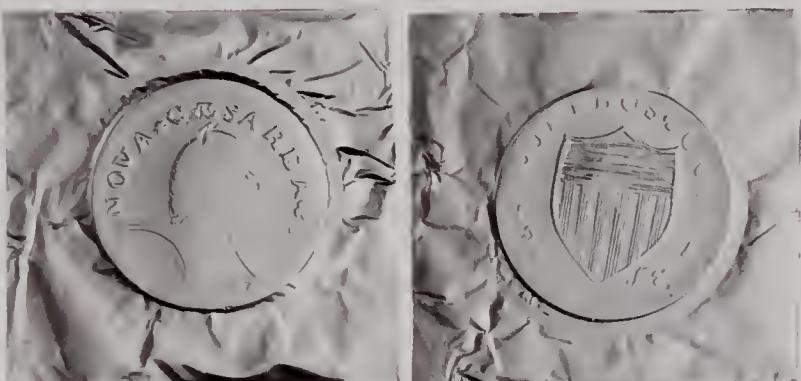


Fig. 16: Foil impression of 1788 New Jersey copper.

Carlos Carranza, Consul-General of the Argentine Republic in New York. Carranza had seen Ready's display of the electrotypes that year at the International Electrical Exhibition in Philadelphia and purchased them en masse before they were shipped back to London. These subsequently became the core of an ANS teaching collection loaned to local schools in the late nineteenth and early twentieth century. This material was supplemented over the years by additional British Museum and other electrotypes for study. One such example is the electrotype of the 1794 U.S. silver dollar in the British Museum collection (fig. 14).

At the same time that electrotypes had unquestionable value for sharing information between collectors and especially between museums and the general public, they could also have a sinister side. Unlike uniface plaster casts and two-sided sulfur casts, which could never be mistaken for the objects that they replicate, two-sided electrotypes have occasionally been sold to the unwary as authentic coins. They can usually be detected by minor defects created in the mould, the edge seam where the two shells are joined, incorrect weights, and a tendency to precisely match plate coins in published collections. On a few occasions, electrotype shells from two different coins have been joined together in an attempt to fabricate incredible and valuable coin varieties, such as the remarkable muling of a 1786 Vermont copper obverse with the reverse of a 1793 U.S. large cent (fig. 15). Thus even armed with the tools to create very precise copies, under the proper circumstances, art may still triumph over verisimilitude, just as in the days of the Renaissance.

Electrotyping was largely a tool of the great museums in presenting their collections to the general public and in making their holdings available to scholars in distant countries. However, in the same period and on into the twentieth century, collectors lacking access to electrotyping equipment could still replicate their coins in the form of metallic shells through the use of readily available tin (also lead) and aluminum (after 1910) foils. These foils were initially used for the commercial wrapping of medications, candy, and tea in order to preserve freshness, but by the late 1920s aluminum foil was being marketed for home use. The thinness and flexibility of these foils, made possible by nineteenth-century improvements in the rolling process, also made them attractive materials for embossing. This fact was appreciated by commercial packagers and quickly reached the general awareness of the numismatic community. Just as company names and logos could be raised in the foil by pressing it into a die, so too could the details of a coin be raised when impressed into the foil. The speed, lack of expense, and precise representation associated

with foil coin impressions soon made it a very popular means of recording—and especially sharing—the details of individual coin specimens well into the later twentieth century. Indeed, while foil impressions were commonly produced by private collectors, they were not generally embraced by institutional collections, where the electrotype and especially the plaster cast reigned supreme until the end of the twentieth century. The foil impressions in the ANS trays, such as that of a 1788 New Jersey copper (fig. 16), were generally supplied by individuals along with questions about the impressed coins.

It should be clear from the preceding survey that a long technological and artistic history lies behind the present digital age of numismatic study. This remarkable history, which is often obscure and occasionally verges on the bizarre, serves as a monument to numismatics as an intellectual pursuit that involves at its core sharing between individual people and institutions. As such, it is something worth paying attention to and remembering. At least until the day comes when some enterprising software company will provide us with an App for reminding us of where we have come from.



Images courtesy of the Rochester Numismatic Association.

Chief Thundercloud Photographs from the Rochester Numismatic Association

David Hill

We are grateful to Gerard Muhl at the Rochester Numismatic Association (RNA), which is celebrating its centennial this year, for sharing with the ANS Archives newly discovered photographs of Chief Thundercloud. His striking profile is thought to be the one seen on the Indian Head half and quarter eagles that were designed by Bela Lyon Pratt and minted between 1908 and 1929, coins that have been praised, but also vilified, for their unusual incuse design—that is, edgeless, with the image recessed below the surface plane. They are to date the only United States coins featuring this type of design. The photographs originally came to the RNA around 1919 from Joseph A. Koeb, a sculptor and medallist employed by Bastian Brothers of Rochester, N.Y.

Thundercloud began life in 1856 as Dominique La Plante. The child of a French father and Blackfoot Indian mother, he grew up on a reservation in Northwestern Canada, and by the time he was 15 or 16 years old was serving the United States Army as a scout. Using the name Thundercloud—along with the self-appointed title “Chief”—he later became a showman, touring Europe for a time with Buffalo Bill Cody’s Wild West Show. By the 1890s he was still on the road for much of the year, though he now made a living visiting various art schools, posing for artists in Native American headdresses and neckpieces, items which he also designed and sold.

In nearly everything written about Thundercloud over the past one hundred years or so, it is said that he posed for Frederic Remington and John Singer Sargent, among other art world luminaries—a claim that certainly has the ring of truth given his line of work, but which unfortunately lacks solid evidence to support it. His New York Times obituary states that “Victor Grenner [sic] used his head for the last gold coins minted by the Government,” a statement so lacking in accuracy that it serves as a caution against relying on the kinds of information that can get repeated over time in the written historical record.

Unfortunately, there are no depictions of him that are as indisputable as his portrait, painted by Eulabee Dix and helpfully named Chief Thundercloud, which today can be found in the Smithsonian’s National Portrait Gallery. For most other works, we have only his distinguishing visage as evidence and very little else to go on. Such is the case with the Pratt coins. His resemblance to the distinctive profile on the coins, and the multiple references at the time they were still being minted to his having modeled for a gold coin, do suggest that it is him, though the sculptor’s granddaughter has proposed a different model, Chief Hollow Horn Bear.

Thundercloud married one of the artists he met on his travels, Henrietta Heshigan, in 1896 and the two had a daughter, Wanita, three years later. His family spent summers at their home in Dingmans Ferry, Pennsylvania, where he settled into the community as Dominick Plante. For the last ten years or so of his life, the Mechanics Institute of Rochester (today the Rochester Institute of Technology) was a regular stop on his art school tour. It was in a boarding house in that city where he was found dead of tuberculosis in 1916.



Images courtesy of the Rochester Numismatic Association.



Images courtesy of the Rochester Numismatic Association.



United States. Gold 5 dollars, 1908. Breen 6802. (ANS 1996.35.12, bequest of Raphael Solomon) 22 mm (image enlarged).



Images courtesy of the Rochester Numismatic Association.



Images courtesy of the Rochester Numismatic Association.

Archaeology and the City: The Olcott Collection from Rome to Columbia

Joe Sheppard

Beginning March 2nd in the Rotunda of Low Library at Columbia University, the exhibition “Archaeology and the City” is displaying the wide variety of Roman antiquities collected by Prof. George N. Olcott (1869-1912) during the early years of the twentieth century. Along with some very fine specimens of Etruscan and Faliscan grave goods, the young scholar bequeathed to the university an extensive body of everyday Roman objects a century ago, including oil lamps, tombstones, ceramic vessels, bricks, lead pipes, seals and weights. However, the most extensive part of the collection are the 3,551 coins from Rome and the provinces, a selection of which will be on display for the first time in Columbia’s Rare Book and Manuscript Library (RBML) in Butler Library.

Educated during the golden age of *Altertumswissenschaft*, Olcott was by all accounts a polymath, although his collection habits and publication record point to a keen interest in two fields especially: epigraphy and numismatics. His most ambitious project was a dictionary of the Latin language as written in inscriptions—at the time of his death he had finished some 21 fascicles down to ‘Aserecinehae’, a Germanic goddess—but Olcott regularly asserted the need for a similarly comprehensive corpus of all Roman coin types, and the lion’s share of his scholarly articles were devoted to publishing new specimens or hoards of coins yet to be featured in the standard reference works of his day. In a series of colorful editorials Olcott also urged American collectors to bring ancient coins to the New World, both for teaching purposes and to expand the market outside of Europe. He saw this as his ‘missionary enterprise’, re-selling coins and offering his personal library to schools and amateurs from the Midwest to New England. Thus Olcott was equal parts scholar and collector, lobbyist and dealer.

Olcott was born into a wealthy Brooklyn family, the son of a self-made pharmaceutical magnate. As early as thirteen years old he began collecting coins from like the Scott Stamp and Coin Company in New York. By the time Olcott wrote his undergraduate thesis at Columbia University, entitled “Roman Monuments and Buildings as Types of Roman Coins,” he was able to introduce and analyze specimens from his own burgeoning collection.



Photograph of George N. Olcott.

Today the Olcott collection comprises 546 Roman provincial coins, 920 specimens from the Roman Republic and 2,085 issued after the death of Caesar, ranging from lumps of uncast bronze and the very earliest stamped ingots or heaviest asses through to gold solidi and silver siliquae of the late fourth-century. Olcott chiefly relied on the leading European dealers of his day, but he also purchased many specimens directly from local peasants and small antiquity shops while travelling through the Italian and Sicilian countryside. A handwritten card catalog at the RBML records the date and place of purchase, along with a brief description of each specimen, but does not correspond perfectly to the collection since Olcott’s widow (also an ANS member) appears to have sold



An aureus, issued by the Emperor Titus and depicting the Temple of Vesta (images enlarged).



Specimen of a Neronian as, bought by Olcott aged 18 (images enlarged).

some coins after his death—including a substantial collection of Greek coins—and revised the catalog. This makes access to the collection difficult, but the RBML tries to accommodate requests from scholars by appointment.

The exhibition at the RBML will highlight three aspects of Olcott's numismatic career, namely his role as student, teacher and scholar. On display will be his bachelor's thesis and a range of coins featuring Roman architecture. A second case will exhibit the range of different typologies Olcott carefully assembled for teaching purposes. Finally, Olcott seems to have been an early exponent of hoard evidence, collecting coins from third-century hoards found at Soubise, France and Tarquinii in Italy. Consequently, the exhibition will also display the silver coins he collected from the Larnaka hoard in Cyprus, a greater part of which Alice Baldwin Brett and E. T. Newell acquired for the ANS in the early years of the twentieth century. The opening of the exhibition will be marked with a conference analyzing developments in Roman archaeology at the turn of both the 20th and 21st centuries, with a keynote address by Tim Cornell (author of *The Beginnings of Rome*).

At a Glance:

Archaeology and the City: an exhibition of Roman antiquities, running 2nd March through 16th May, 2012 in the Low Library Rotunda of Columbia University, with coins in the Rare Book and Manuscript Library (6th floor of Butler Library: <http://library.columbia.edu/indiv/rbml.html>).

For more information see <http://www.columbia.edu/cu/cam/> email: js3684@columbia.edu

From the Collections Manager

New Acquisitions

Elena Stolyarik

The ANS Cabinet has received a variety of interesting numismatic objects in recent months.

The Society's extensive holdings of Roman coins were augmented by an excellent silver denarius (AD 196) of Septimius Severus (AD 193-211), donated by ANS Curator of North American Coins and Currency Robert Hoge (fig. 1). Another fine addition to the Roman cabinet was also an issue from the time of Septimius, a contemporary imitation of a dupondius, which came as a gift from ANS Fellow Thomas Tesoriero (fig. 2).

Through another gift of Robert Hoge, the ANS obtained a small but interesting group of British Plantagenêt coins of kinds not represented in the Medieval cabinet. These include a silver halfpenny (a cut segment of a short-cross penny) of Henry II (1154-1189), from the Winchester mint (fig. 3), a silver farthing (cut quarter segment of short-cross penny) of King John (1199-1216) of an uncertain mint and moneyer (fig. 4), and a silver farthing (cut quarter segment of long-cross penny) of Henry III (1216-1272), from Ireland. This latter, struck in the Dublin mint reopened in 1251, was part of the re-coinage Henry introduced in England in 1247 to replace the short-cross with the long-cross series (fig. 5).

The ANS collection of US Colonial Notes was improved by the addition of a Delaware \$20 note, issued May 1, 1758. It was a product of the famed Philadelphia printing shop of Benjamin Franklin and his associate David Hall. ANS member David Proctor generously donated this important piece of early American currency, a significant historical artifact of the colonial period monetary regulation and economic activity (fig. 6).

We are very grateful to have received an example of an Overton 102, proof-like Capped Bust half dollar of 1829/27 (fig. 7), donated by Karen Alster. A single proof example of this issue was recorded by Wayte Raymond, and this beautifully struck and splendidly-preserved, magnificent piece might actually be that coin! Walter Breen had been unable to trace its whereabouts in 1977 for his Proof Encyclopedia. Magnification reveals traces of smoothing to eliminate a scratch near the date, but the blue-steel obverse and iridescent blue reverse give this half dollar marvelous visual appeal. Another

piece from the same generous donation is a proof-like example of a Capped Bust gold eagle of 1801 (fig. 8). It is a wide-date example, with star 8 close to the cap, and with a reverse resembling that of 1803. The late Walter Breen examined this odd-looking coin and stated that it had been "squeezed". The ensuing damage resulted in the planchet being noticeably bent at 7:00, affecting the date. The edge reeding is "flared" on both sides by raised "wire edges" caused by whatever form of compression was used. It is possible that this anomalous physical state is the result of some kind of long-vanished jewelry use.

Rita Shulak kindly donated to our US department another example of a Capped Bust half dollar, an apparent proof of the Overton 123 variety of 1828, Breen 4678 (fig. 9) although this coin's reverse shows a die crack curving atop UNITED STATES and a fascinating, curved four-toothed imprint of unknown origin below the eagle's left wing. Breen noted that there were proofs of Overton 105, 118 and unattributed varieties of this date appearing in the Cox, Woodin, McCoy and Ten Eyck Collections. The present coin may have been one of these or it may be a new discovery. Another important coin donated by Ms. Shulak along with this great half dollar is a beautiful apparent proof of the Liberty Seated silver dollar of 1850, Breen 5443 (fig. 10). On the coin's obverse, the base of the "0" in the date is clearly recut or doubled; the reverse shows generally frosty "white" stripes in the shield contrasting with a bright proof surface in the upper parts of the first three stripes. The dies of this example were not listed in Breen's proof Encyclopedia.

Another fine addition to our collection is a Capped Bust half dollar of 1818, donated by Barbara Philipps. An example of Overton 112, Breen 4632 (fig. 11), the coin is an early strike having brilliant, mirror fields with peripheral blue and rich red-gold toning. It shows proof-like characteristics and will warrant further research. Another piece from this same donation is a Capped Bust dime of 1834 (fig. 12). Glassy silver, fully reflective fields and needle-sharp strike show this coin to number among the three or four proofs noted by the late Walter Breen. They were minted at the same time that the Philadelphia Mint was striking the King of Siam and other Diplomatic Proof sets for overseas presentation.



Fig.1: Roman Empire. Septimius Severus (AD 193-211). AR denarius, Rome, AD 196. RIC.74. BMC.151. (ANS 2011.52.1, gift of Robert Hoge) 17.5 mm.



Fig.2: Roman Empire. Septimius Severus (AD 193-211). AE dupondius, contemporary imitation. BMC.V.pl.22.12(cf.). (ANS 2011.63.1, gift of Thomas Tesoriero) 24.5 mm.



Fig.3: England. Henry II (1154-1189). AR (cut) halfpenny, short-cross type, Winchester mint (c.1180-1189). (ANS 2011.52.2, gift of Robert Hoge) 17.3 x 8.5 mm.



Fig.4: England. John (1199-1216). AR (cut) farthing, short-cross type, uncertain mint. (ANS 2011.52.3, gift of Robert Hoge) 9.3 x 8.9 mm.



Fig.5: Ireland. Henry III (1216-1272). AR (cut) farthing long-cross type, Dublin mint (c.1251-1254). (ANS 2011.52.4, gift of Robert Hoge) 7.5 x 8.8 mm.

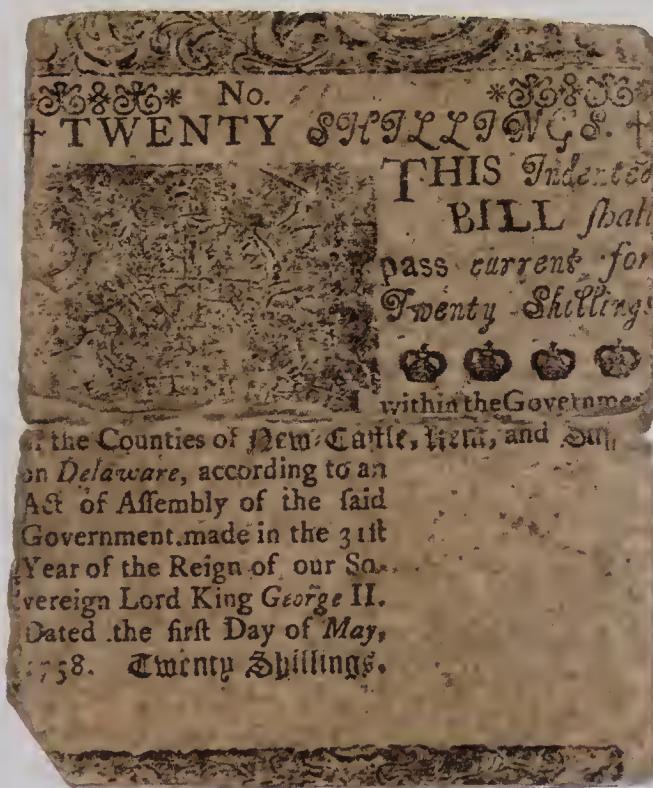


Fig.6: United States. Delaware, 20 shilling, May 1, 1758, printed in Philadelphia, by Benjamin Franklin and David Hall. (ANS 2011.53.1, gift of David Proctor) 83 x 68 mm.

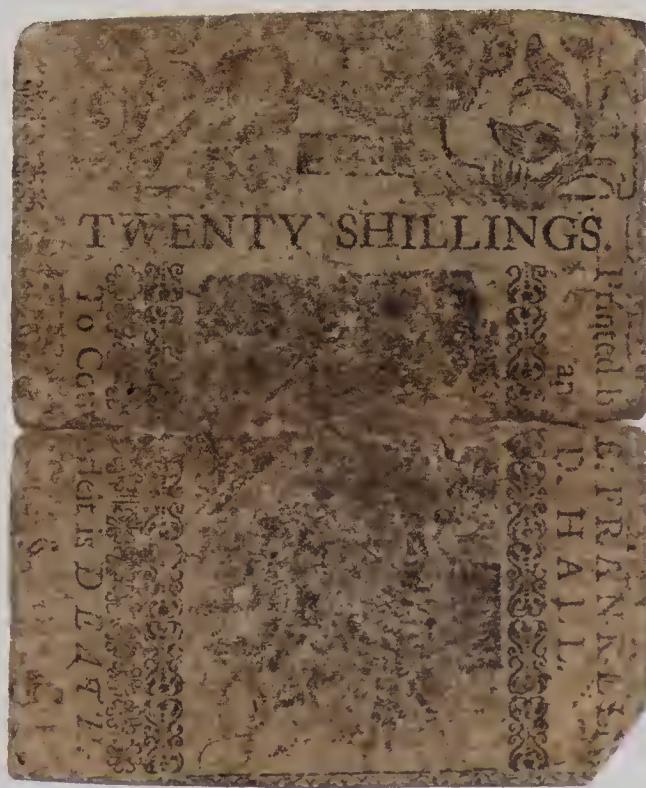




Fig.7: United States. Capped Bust AR half dollar, 1829/27. Proof-like. Overton 102, Breen 4682. (ANS 2011.64.2, Karen Alster) 32 mm.



Fig.8: United States. Capped Bust AV 10 dollar, 1801. Proof-like. Breen. 6843 (ANS 2011.64.1, gift of Karen Alster) 32 mm.



Fig.9: United States. Capped Bust AR half dollar, 1828. Proof. Overton 123, Breen 4678. (ANS 2011.65.2, gift of Rita Shulak) 32 mm.



Fig.10: United States. Liberty Seated AR dollar, 1850. Proof. Breen 5443. (ANS 2011.65.1 gift of Rita Shulak) 37.5 mm.



Fig.11: United States. Capped Bust AR half dollar, 1818. Proof-like. Overton 112, Breen 4632. (ANS 2011.66.1, gift of Barbara Philipps) 32 mm.

Two other important US coins came from Dorette Sarachik. The first is a Capped Bust, reeded edge half dollar of 1837, an exceptionally well struck piece displaying each detail in full sharpness. The coin is brilliant, showing a few tiny indications of handling; a remarkable example, it exhibits splendid iridescent blue toning at the peripheries, rose and gold toward the centers (fig. 13). The second coin from the same donation is what appears to be a choice proof 1884-CC Morgan dollar. Q. David Bowers mentioned in his *Silver Dollars & Trade Dollars of United States* (p. 2372), that Walter Breen asserted there were four proofs of this branch-mint issue rumored to exist, and noted that one was offered in David Akers' *Rarcoa* auction held in Chicago in 1991. Another one was revealed in Breen's proof coin *Encyclopedia* (p. 238). Silver dollar specialist Wayne Miler made note of the latter coin, although his own dollar collection lacked an example. Our coin (fig. 14) features a bold mirror silver gleam under iridescent blue and pervasive deep rose toning that conceals some typical hairlines. It is a spectacular addition to ANS collection.

Our collection of dealers' store card souvenir tokens and souvenir medalets was expanded by a gift from ANS Fellow and generous benefactor Anthony Terranova. In the same vein, a curious facsimile advertising note of the summer of 2011, from the Bronx, New York, relates to the recent shop-keepers' gold buying frenzy. Donated by Robert Hoge, it features details of a \$50 bill.

The ANS has acquired two examples of the most recent New York Numismatic Club Presidential medals, honoring the club's 45th president, Jerome C. Haggerty (2009-2010). These medals were a post-humous gift from former ANS curator Dr. William Ludwig Bischoff, who died in December 2010 after having expressed the intention of donating them to the ANS and conveyed them to Jerome Haggerty for delivery. The obverse of the medal was designed by prominent American coin and medal designer Joel Iskowitz; the reverse is the club's traditional design by Jonathan M. Swanson (fig. 15). The Society is delighted to add these new examples to its collection of NYNC medals.

At the end of 2010, the ANS inaugurated a new publication series, *Studies in Medallic Art*. The first book in the series is David Thomason Alexander's *American Art Medals, 1909-1995*. This book is dedicated to the two most important series of United States art medals: the medals of the Circle of Friends of the Medallion and the Society of Medalists. Encouraged by Alexander's comprehensive study, ANS member Stephen Jeffrey donated eight uncirculated art medals of the Society of Medal-



Fig.12: United States. Capped Bust AR dime, 1834. Proof. Breen. 3204. (ANS 2011.66.2, gift of Barbara Philipps) 18 mm.



Fig.13: United States. Capped Bust AR reeded edge half dollar, 1837. Proof-like. Breen 4732. (ANS 2011.67.1, gift of Dorette Sarachik) 31 mm.



Fig.14: United States. AR Morgan dollar, 1884-CC. Proof. Breen 5580. (ANS 2011.67.2, gift of Dorette Sarachik) 37.5 mm.



Fig.15: United States. The New York Numismatic Club. Jerome C. Haggerty (2009-2010) cooper-nickel presidential medal, by Joel Iskowitz, 2010. (ANS 2011.59.1, gift of Dr. William Ludwig Bischoff) 38 mm.



Fig.16: United States. Society of Medalists. "Conserve Wild Life" AE medal, by Gertrude Lathrop, Medallic Art Company, 1938. (ANS 2011.54.1, gift of Stephen Jeffrey) 72 mm.

Fig.17: United States, Brookgreen Gardens. "The Calling of the Sculptor" AE Medal, by Amy Kann, Medalcraft Mint Inc, 2010. (ANS 2011.55.1, gift of the Medalcraft Mint, Inc.) 76 x 50 mm.



Fig.18: United States. The Rochester Numismatic Association's 100th Anniversary AE medal, by Thomas D. Rogers Sr. North American Mint, Rochester, 2012. (ANS 2011.71.1, gift of Gerard Muhl) 63 mm.



ists. Among these are medals by winners of the ANS J. Sanford Saltus Medal Award, including Gertrude Lathrop (fig. 16) and Albert Laessle.

In 1931, Archer and Anna Hyatt Huntington founded an outdoor sculpture museum, to display objects of art within natural surroundings. Today, Brookgreen Gardens is a National Historic Landmark with a major collection of figurative sculpture by American artists. In 1972 the museum began the series of the Brookgreen Gardens medals, which consisted of highly artistic examples. Through a donation from the Medalcraft Mint, Inc. The ANS collection has acquired the Brookgreen Gardens Medal *The Calling of the Sculptor* of 2011, design by Amy Kann. The medal depicts Anna Hyatt working in the studio on her monumental sculpture, *Joan of Arc on Horseback*, dedicated in 1919 and located at 96th Street and Riverside Drive in New York City (fig. 17).

ANS member Gerard Muhl generously donated a commemorative bronze medal celebrating the 100th anniversary of the Rochester Numismatic Association (fig.18). This medal was designed by the former US Mint designer and engraver Thomas D. Rogers Sr. His accomplishments at the Mint include the creation of numerous commemorative coin designs such as the 1991-95 WWII 50th Anniversary dollar, the obverse of the 1996 National Community Service dollar, and the obverse of the 2000 Library of Congress dollar. At the Mint he also designed the 1993 medal of Treasury Secretary Lloyd Bentsen, the obverse of the 1994 Bill Clinton medal, the obverse of the 1999 medal of Gerald and Betty Ford, and the 2000 Father Theodore Hesburgh medal. The concept of the RNA centennial medal came from the club historian Gerard Muhl. It bears on the obverse a modern representation of the Roman god of trade Mercury, the unofficial symbol of the city of Rochester.



Fig.19: United States. The preliminary plaster model (positive) with an inscription sketched out in wax and final plaster model (negative) of the obverse for the Columbus/Expulsion of Jews from Spain medal, by Paul Vincze, 1992. (ANS 2011.70.1, gift of Mel Wacks) 262 mm.





Fig.20: France. Augustin Robespierre (21 January 1763 – 28 July 1794). Oval white metal in contemporary gilt frame, 1794. (ANS 2011.63.2, gift of Thomas Tesoriero) 62 x 50 mm.

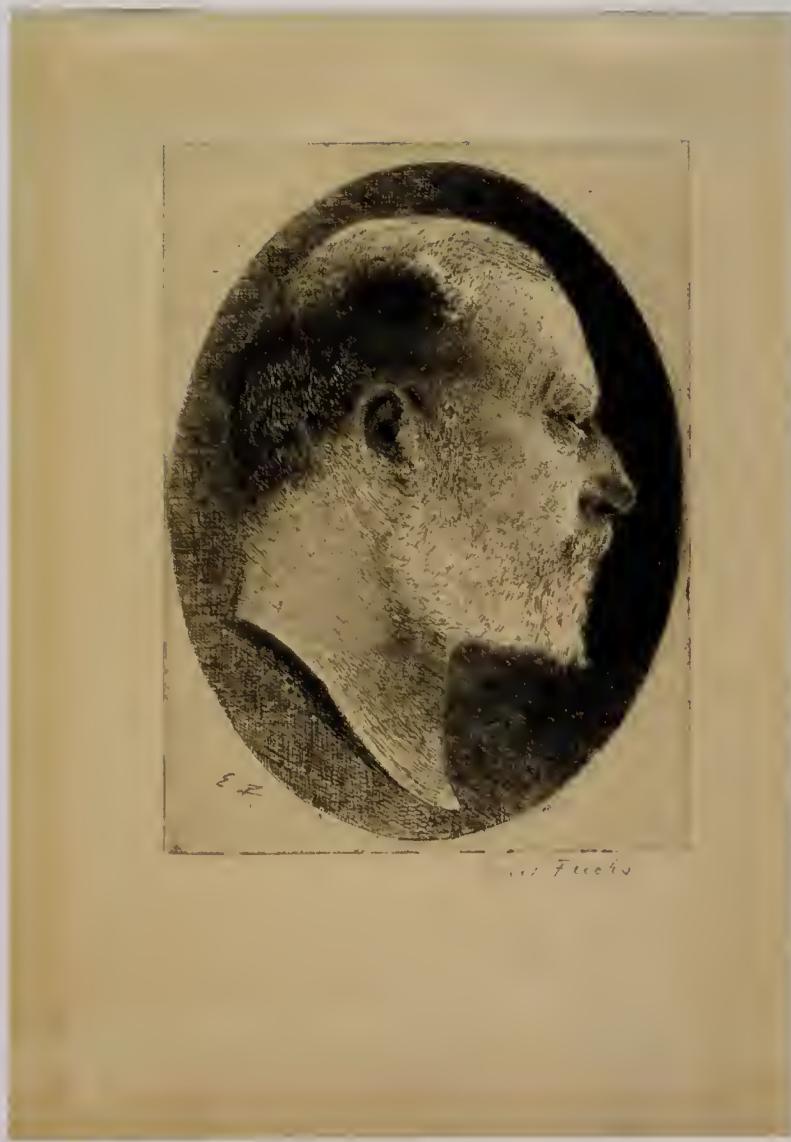


Fig.21: United Kingdom-United States. Edward VII (1901-1910). Original ink on paper portrait by Emil Fuchs, drawn circa 1901 and etched circa 1925. (2011 Archive, gift of Scott H. Miller) 235 x 325 mm.

The reverse side of this commemorative medal shows a wreath with the legend “100 Years of Friendship Through Collecting Coins”. The ANS congratulates the Rochester Numismatic Association on its long and distinguished history in our numismatic community. Mel Wacks, the director and founder of the Jewish-American Hall of Fame, generously donated a fine addition to our collection of plaster models, the positive and negative models of the 1992 commemorative medal, *Columbus/Expulsion of Jews from Spain*, designed by Paul Vincze. These models, with the wax overlays and other personal touches that Paul Vincze manifested, are an interesting illustration of the artist’s creative process (fig. 19).

Another donation with an extraordinarily interesting historical context was yet another gift of ANS Fellow Thomas Tesoriero (fig. 20). This is a white metal 1794 oval medal, in a contemporary gilt frame, bearing an image of Augustin Bon-Joseph de Robespierre (1763-1794), the younger brother of Maximilien Robespierre (1758-1794), the famous French radical revolutionary politician. In 1792, Augustin Robespierre was elected to the National Convention, where he joined his brother in the Jacobin Club and voted for the execution of Louis XVI. Delegated to the Army of Italy, he witnessed the recapture of Toulon from the English and on December 22, 1793, he signed the decree promoting the young captain commanding the French artillery at Toulon, Napoleon Bonaparte, to the rank of Brigadier General. Later, along with General Bonaparte, Augustin developed a plan of offensive operations in Italy. When, in the coup of 9 Thermidor (July 27, 1794), Maximilien Robespierre and his allies were arrested by a decision of the Convention, Augustin demanded to share the fate of his brother. During his arrest in the city hall, he tried to commit suicide, jumping out of a window and suffering serious injury. The next day, June 28, 1794, both brothers were guillotined without trial. This Robespierre medal, with its legend ROBESPIERRE JEUNE — REPRÉSENTANT DU PEUPLE (“Robespierre the younger, representative of the people”) is a significant addition to our collection of historical portrait medals and important evidence related to the glory and villainy of the 18th-century French Revolution.

Long-time ANS Fellow Scott H. Miller donated an original portrait etching of King Edward VII by Emil Fuchs in conjunction with the Brooklyn Museum’s gift of Fuchs’ studio collection to the Society (fig. 21). At the time of Edward’s accession to the British throne in 1901, Fuchs was serving an artist-in-residence for the royal family. The king suggested that the firm of Thomas de la Rue & Co. contact Fuchs, who had been preparing medals for the royals, for proposed postage stamp designs.



Fig.22: Canada. AR 10 cents, Ottawa mint, 1968. Proof.
(ANS 2011.73.1, gift of Leonard G. Mazzone) 18 mm.



Fig.23: Canada. AR 25 cents, Ottawa mint, 1968,
(ANS 2011.73.2, gift of Leonard G. Mazzone) 23.2 mm.



Fig.24: Federal Democratic Republic of Nepal. 5 rupee banknote, 2002.
(ANS 2011.72.1, gift of Carmen Arnold-Biucchi) 120 x 70 mm.





Fig.25: United States. Army of the James AR medal, by Anthony C. Paquet, 1864. (ANS 0000.999.18214) 40 mm (enlarged).



Fig.26: United States. Benjamin Harrison AR Indian Peace Medals, by Barber, Charles, 1890. (ANS 1915.162.1, gift of H.W. Cannon and W. Newcomer) 76 mm.



Fig.27: Spanish Colonial Mexico. Philip III. AR 8 reales, Mexico City mint. Forgery. (ANS 2011.21.365, gift of Stack's Family) 37.7 mm.

Fig.28: Massachusetts Bay Colony. AR Pine tree shilling, Boston mint. 1652. Modern counterfeit. (ANS 1989.99.118, gift of Mr. and Mrs. R. Byron White) 27 mm.

Fuchs was granted sittings with King Edward so that a new drawing could be made. Similar to the Edwardian coronation medal, the portrait on the postage stamp portrait shows the king facing left. As was generally the case with Fuchs' etchings, the print is a mirror image of the original, so that the portrait faces right. The etching was probably produced in 1923, as in a letter dated April 16 of that year, Fuchs received permission from King George V to produce an edition of about 50 prints, though many more than that were eventually made. Our modern currency collection received several interesting items. Among these are examples of Canadian silver 10 cents (fig. 22) and 25 cents of 1968 (fig. 23), from ANS member Leonard G. Mazzone. These coins were the last silver coins produced for general circulation as small change in North America. Interestingly, the last silver small change in the Western Hemisphere was the Netherlands Antilles currency of 1970; the Austrian 10 schilling of 1973 was the last silver spending money in the world.

Dr. Carmen Arnold-Biucchi, the Damarete Curator of Ancient Coins at the Harvard Art Museum and previously the Margaret Thompson Curator of Greek Coins at the ANS (1989-2000), enriched our South Asian paper money collection by a Nepal 5 rupee banknote of 2002, bearing a curious representation of King Gyanendra in a plumed crown with the Taleju Temple of Kathmandu and Mount Everest (fig. 24).

Current Exhibition

In February 2011 the Society's Butler silver medal of the Army of the James became a crucial part of the Virginia Historical Society's exhibit *An American Turning Point: the Civil War in Virginia*, marking the 150th anniversary of the American Civil War (fig. 25). The Butler Medal was a military decoration that was created in 1864 by Major General Benjamin Butler to recognize acts of bravery performed by African American soldiers serving under his command in the Army of the James, fighting for the United States of America. By 1865, the Butler Medal had been presented to nearly two hundred African American soldiers. The obverse shows African American troops moving forward in battle with an inscription reading *Ferro iis libertas perveniet* ("Freedom will be attained by them with the sword"). The Virginia Historical Society exhibition engages visitors in the experiences of a representative group of individuals and situations to promote an understanding of the wartime experiences of Virginians and those who served in Virginia during the Civil War. In February 2012 the ANS medal will be exhibited at the Hampton History Museum; latter, it will travel to six other venues around the United States through September 2015.

The Society's Benjamin Harrison Indian Peace medal (fig. 26) was selected for an upcoming exhibition entitled *Expanding Nations, Extended Hands: Peace Medals in US History* at the Gilcrease Museum of the University of Tulsa, in Oklahoma. "Peace and Friendship": these are powerful words emblazoned on the back of silver peace medals given by American presidents to chiefs of important tribes in the late 18th and 19th centuries. Britain, France, and Spain began the tradition of bestowing medals and other recognized symbols of authority on chiefly men as the countries vied with each other for political and economical dominance. Although the new American republic came rather late to political game, early American leaders knew well the importance of attracting Native Americans to support to their cause. On American medals, "Peace and Friendship" was a noble phrase denoting high philosophical aspirations, which, in reality, rarely described the actual interactions between the American government and Native American nations. The medals themselves are beautiful examples of the artistry of coins and medals, but their real importance lies in their historical significance. The forthcoming exhibition at the Gilcrease Museum is scheduled to be on display from December, 2011 through April, 2012. It constitutes a great opportunity to explore the stories behind the medals.

On November 12, 2011, the New York Historical Society, the city's oldest museum, re-opened its doors after a three-year, \$65 million renovation. At the request of its new DiMenna Children's History Museum "touching" gallery, ANS Curator of North American Coins and Currency Robert Hoge selected several pieces that could be handled by students under supervision. These include false Mexican 8 reales of Philip III (1598-1622) from the Mexico City mint (fig. 27), and two modern counterfeits of the ca. 1670 Pine Tree shillings of the Massachusetts Bay Colony (fig. 28). These objects are an important element of the unique "museum within a museum" created specifically to offer school children and families a chance to become history detectives and active learners by exploring New York City history through seven historical figures, interactive pavillions, and a wealth of copies of primary source and museum objects. We are delighted that the ANS materials have become essential in imparting information directly to young people.

Library News

Analyze This: Article Records in DONUM

Elizabeth Hahn

At first use, the online catalog of the ANS Harry W. Bass, Jr. Library, DONUM, proves to be a useful resource for researching any number of numismatic titles and topics. But a closer look at some of the features of the catalog will reveal that it goes beyond the normal capabilities of library catalogs. One of those aspects involves the cataloged records, which include the physical items in the library collections such as books, periodicals and auction catalogs, but also records of articles and chapters within those physical items. The process of adding records for articles and other contents within a book or periodical is called *analytical cataloging*. This is a way that libraries can provide deeper access to their materials by making available the titles and subjects of these particular chapters, volumes, or articles. The process involves creating a separate and unique record for each separate article or chapter that appears in a specific publication. Although this creates a significant amount of extra work for the cataloger, it presents entries of subjects, authors, and titles of a work that would otherwise not be noted in the general record of the item.

Analytical cataloging (also called indexing) provides data about articles and papers that are contained within a larger work, such as a periodical or conference proceeding. This is not a normal practice of library cataloging, so in order to search for such articles within journals, many researchers will often have to use separate subscription databases that can search within these periodicals for the information they need. Sometimes numismatic works fall into these categories and are subsequently indexed, but there is no specific database that deals only with numismatics and the related topics. Because certain databases already exist for different academic subjects (for example, DYABOLA)¹, it is not always necessary for a library to include analytical records in their catalog because they would be essentially duplicating records and adding work for their own staff. The specialized focus of the ANS Library and the fact that our collections span a variety of fields means that many of these numismatic articles are often overlooked or buried within multiple different indexing databases. Some periodicals will often publish a paper index after a certain number of volumes have been issued (for example, the first index published for the *Numismatist* spans volumes 1-51,

covering years 1888-1938). At other times, a list of articles will appear collectively as bibliographies published separately in larger volumes, such as the case of our own *Numismatic Literature* series.²

Analytical cataloging is expensive and time-consuming and can often take an experienced cataloger a full day to complete the 10-15 articles within one periodical volume. It can also duplicate records that are already available in those commercially available abstracting and indexing services such as Dyabola mentioned above. However, despite these constraints, the benefits of these analytical records far outweigh any other factors, which is why the practice has continued for so long at the ANS Library. Other studies have shown that integrating these analytic records into the library catalog itself proves more helpful than keeping the same records on a separate webpage or database.³

The history of analytical cataloging at the ANS Library dates back well into the first half of the 20th century. By the time that Frank Campbell came to work in the ANS Library in 1958, it was already a well-established library practice.⁴ When Richard Breaden took over the Library in 1948, he expanded both the acquisition and cataloging practices. Breaden sought out numismatic literature that appeared regularly in non-numismatic periodicals and actively solicited authors for copies of these numismatic articles that appeared outside the general scope of the library collections. Breaden received abundant support in his endeavors and as a result, the Library pamphlet files grew rapidly. (Today there are more than 7,000 pamphlet files in the library collections). In 1952, when Geoffrey H. North became Assistant Librarian, he expanded cataloging of the relevant periodical literature and catalogued all the offprints in the existing Pamphlet Files at that time. Today, more than 120,000 analytical records have been included in the online catalog of the ANS Library.

Analytical records were thus already a big part of the original card cataloging system of the library (fig. 1 and 2) and were carried over in the conversion to a computerized system at the end of the 20th century. The involvement and support of Harry W. Bass Jr. was instrumental in the movement towards computerizing



Fig 1: The original card catalog of the ANS Library.

Bendall, Simon
An Eastern Hoard of Roman Imperial Silver.
In: *The Numismatic Chronicle*, Ser. 7,
Vol. 6 (1966), pp. 165-170.

Periodicals
Greek and Roman File (Reprint)

Fig. 2: Analytical record from the old card catalog of the ANS Library.

the ANS library catalog, and indeed Bass also funded a push to bring together more numismatic articles into a single unit with the creation of the separate *Numismatic Index of Periodicals* (NIP).⁵ By 1998, the 120,000 existing paper card catalog entries of the ANS Library had been successfully converted into online records that conformed to library standards and on December 2, 2002, the ANS dedicated the new library (then located at 140 William Street) to the memory of Harry W. Bass, Jr., former President and Councilor of the ANS. As the driving force behind the Society's automation initiatives, Harry Bass helped to pave the way for future initiatives, which have continued to follow the same ambitious line of thought. The recent change to the new catalog, DONUM, is one such project, which has helped to facilitate searches and retrieval of items in the collections (fig. 3). Recent developments in the open-source software that the ANS Library utilizes has already allowed for relationships between records to be maintained. As such, we are now able to link up article records directly to the periodical or proceeding that contains them, which in turn facilitates locating the item and seeing the other contents within that journal. It is also now possible to link directly to a host publication from an article record (previously you had to look up the location of the host publication in a separate search).

There are more than 250 periodical titles in the ANS Library and keeping updated analytical records for many of the most important articles within those periodicals can be challenging with our limited library staff. While the NIP previously focused mainly on the dominant American periodicals (such as *The Numismatist*, the *American Journal of Numismatics*, etc.), DONUM covers all of the periodicals, nationally and internationally, within the ANS Library collections. Coupled with the physical items in the collections, such as books and auction catalogs, all means that a sum total of more than 170,000 records are available for research in DONUM. Each time you do a keyword or subject search, you are scanning over 170,000 records for relevant information. This is an incredible resource and one that I simply cannot stress enough. And best of all, it is all free.⁶ While I realize that the non-circulating status of our library collections may deter some users from seeking us out, we try our best

to assist researchers by offering a variety of alternatives if they cannot make a visit to the ANS headquarters in NYC. Articles, book chapters, and some archival photocopies can be ordered (within copyright regulations), while more simple and brief reference requests can be answered simply by calling, phoning or sending a letter to the library staff.⁷

The software employed and the customizations developed by the ANS Library have allowed for optimized searching of both physical items in the collections as well as these analytical records. In addition to the recent developments of the other ANS databases, ARCHER and MANTIS, the continuing developments of DONUM and the relatively unique activities of including article, chapter, and conference proceeding records within this online catalog, allow the ANS not only to keep up with current trends and standards, but to go far and beyond and help to pave the way to the future of better numismatic research. The ANS Library is thus unique in the numismatic community in terms of the extent and breadth of the indexing activities that take place. While a search of the ANS Library online catalog does not give access to full articles because of many copyright regulations, the results will point researchers towards a substantially larger pool of material than many standard library catalogs. Including analytical records allows for unprecedented access to the ANS Library collections and is an activity that will continue well into the future.

End notes

1 <http://bmcr.brynmawr.edu/1996/96.10.06.html>

2 *Numismatic Literature* is the Society's annotated bibliography of published work in all fields of numismatics. The last printed volume was issued in 2007 with volume 149.

3 Mimno, D.M., Jones, A., Crane, G.: Finding a catalog: generating analytical catalog records from well-structured digital texts.

In Joint Conference on Digital Libraries (JCDL) 2005: 271-280.

4 Many thanks to Frank Campbell for helping clarify the history of this practice at the ANS Library.

5 The NIP was last updated in November 2006 and only includes the articles from 14 numismatic periodicals. http://www.harry-bassfoundation.org/search_numlit.asp

6 Subscription fees for many indexing database systems can cost several thousand dollars. See the review of Dyabola mentioned in end note 1.

7 For more information on library services, please visit: <http://numismatics.org/Library/Service>.

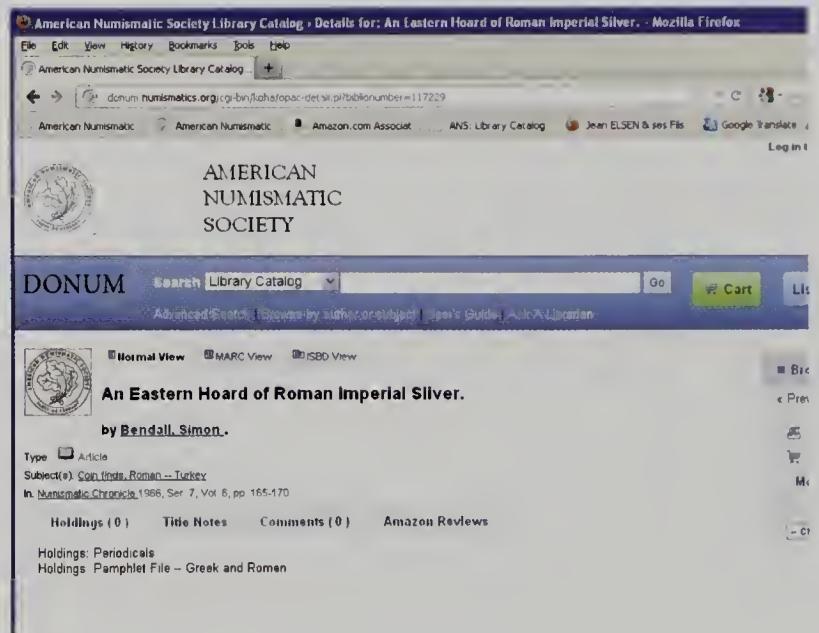


Fig. 3: The same analytical record from fig. 2 as it appears today in DONUM.

Current Cabinet Activities

Robert Wilson Hoge

Earliest Numismatic Items?

Numismatic collections cover quite a long time in civilization. Perhaps the very oldest items in the entire ANS cabinet (that is, among the man-made objects, at least) are Mesopotamian inscribed clay tablets. Are they truly numismatic? You decide... Regrettably, these particular ancient financial records have never been fully studied or published, as far as we can tell. Now, a specialist in cuneiform inscriptions, Maureen L. Kovacs, has ordered photographs of our three ancient documents to translate and enter onto the website of the Cuneiform Digital Library Initiative, a project of the University of California at Los Angeles and the Max Planck Institute for the History of Science. We very much look forward to the appearance of Kovacs' work, which will be found at www.cdli.ucla.edu.

There is some uncorroborated information on one of the tablets (fig. 1) that was reportedly found at Mosul in what is now Iraq, in 1895. Our records presently assert this piece as dating from 2200 to 2000 B.C., and describe it as a Babylonian temple record from Tello, assigned to the "late dynasty of Ur." Presumably this reference relates to the third and last dynasty of that Sumerian city, which is generally dated to ca. 2000 B.C. today. Ur is located very far to the south of Mosul, but the Sumerian state of Lagash held sway in this part of northern Iraq at the time.

We have no information as to the origin of the translations recorded in our database, but the obverse inscription reputedly reads: "5 shekel refined silver/ from the house of Damquar [?]/ the Damqar had stipulated the rent [?]/ has come to hand:/ in two years the interest of 3 shekel of silver has grown [?]/ 3 gur 180 qa of grain of best quality [?]/ the grain is from the Sagru field./ For the house of distribution/ it has been harvested./ 2 gur of tar (asphalt)." The reverse translation on file is: "from askalla/ son of Umani/ received/ 2 nig. bil garments/ its price (silver) is 1 shekel of silver/ 1 copper utensil for [?] grain/ weight 10 shekel of copper/ [?]/ [?] / from Lugal-Asaggani/ ibkukandu/ has received."

In 2002, Stack's sold a smaller, similar cuneiform tablet that might have come from the same repository. Like the ANS tablet, the one sold by Stack's was described as

emanating from the "Late Dynasty of Ur, ca. 2700-2500 B.C." and part of the lot's description stated:

Found by Ernst de Sarzec at Tello, near Shatra in the vicinity of Mosul (now in Iraq) in 1895. Tablets recording temple expenses were found stored in five and six layers on brick shelving. Undisturbed for millennia, the hoard of ancient records was looted by Arab residents of the area when Sarzec found himself unable to protect the excavated site. (www.invaluable.com/auction-lot/coins-babylonian-temple-tablet-recording-cons-1-c-bl6ii2l77w, accessed January 25, 2012)

The British Museum's website, (www.britishmuseum.org/explore/highlights/article_index/t/tello_ancient_girsu,_iraq.aspx, accessed January 25, 2012), provides the following information regarding the site of Tello:

All that remains of Tello (ancient Girsu) are mounds that cover an area of more than 100 hectares (247 acres). In antiquity the settlement was connected to al-Hiba (ancient Lagash), twenty-five kilometres to the south, by a branch of the Euphrates.

Tello was the first Sumerian site to be extensively excavated. The French vice-consul at Basra, Ernest de Sarzec, worked there from 1877-1900 and sent spectacular finds from the site to Paris. These included masterpieces of Sumerian art such as the beautifully carved statues of Gudea (now in the Musée du Louvre, Paris). Subsequent excavations were undertaken by the French: in 1903-9, 1929-31 and, the most important, directed by A. Parrot in 1931-33.

Many details of Tello's archaeology remain obscure, partly because of poor excavation standards and partly because the site has suffered badly from illicit excavations, which produced up to 40,000 cuneiform tablets. There is evidence for Ubaid (fifth millennium B.C.) occupation at the site but the main period of settlement was during the Early Dynastic period (2500-2300 B.C.). Ancient documents suggest that Girsu was then the capital city of the state of Lagash.



Fig. 1: Iraq, Tello. Babylonian cuneiform clay tablet, ca. 2000 B.C.? (ANS 1913.91.1, purchase) 50 x 86 x 23 mm (enlarged).

Our Tello tablet was purchased from the famous New York coin dealer Thomas L. Elder in 1913, along with a group of other interesting items including “wampum” beads, nine medals of the French Revolution of 1848 and five white metal “patterns” of the same vintage, a bronze Jeton de Presence from the Siege of Paris, 1870-71, three early Serbian medieval silver coins and a string of 45 cowrie shells. (Clearly these represent other stories altogether, into which I had best not digress now if I want to finish this column!)

Greeks, Romans and Kushanas, the Classical World

The classical world of Greece and Rome, and their related off-shoots, continually provides a research focus for the Society as well as an on-going source of revenues in terms of photo orders, always keeping our Collection Manager, Elena Stolyarik, very busy. Some items of which images recently were requested demonstrate this activity. For example, there were two silver drachms of the Seleucid Kingdom of Syria, minted at Antioch under Alexander II Zabinas (fig. 3), being studied by Mary Lannin. An order from Jodi Haraldson, Managing Editor of *Classical Philology*, called for images of a tetradrachm of Ephesus, dating from the fourth century B.C. (fig. 2). Richard Mann, Assistant Professor in the Department of Religion at the College of the Humanities, Carleton University, sought illustrations for coins of the Kushan Kingdom for an academic monograph that he is having published by Brill (fig. 4), and Jürgen Lorenz ordered images of a Roman bronze medallion of Caracalla (fig. 5.), both coins dating from near the end of the second century A.D.

Coins of the Middle Ages, Carolingian and Islamic

While working on entering, updating and correcting data on the Society's collection of Carolingian coins, and photographing them for inclusion into the database, Intern Whitney Senzel carefully noted all the variant orthographies and letter forms. He noticed two deniers that appeared to have been struck from the same obverse die, although they showed several clear differences. Characteristically, standard Medieval coins reveal that their dies were produced by means of a series of punches; these coins give us a somewhat different perspective for contemplation. The question arises as to which of these pieces was minted first, and what modifications then took place.

Thanks largely to the interest of former curator Henry Grunthal, the ANS today has a fine collection of many of the issues of the Carolingian dynasty. A considerable number of these coins came through the purchase of a find apparently known as the Ablainville Hoard, which has never been fully published (Lafaurie 1965, p. 271; Morrison and Grunthal 1967,

p. 369). Confusingly, Morrison and Grunthal appear to have listed what may have been the same hoard as two separate entries (p. 369, nos. 83 and 84). The pieces in question (figs. 6 and 7), ANS 1964.176.106 and ANS 1964.176.108 (ANS 1964.176.107 is another, similar, coin) are issues from the mint of Rouen, in Normandy, shortly afterward to be wrested from control of the Carolingian monarchy by the invading Normans. They are of the GRATIA DEI REX (GDR) type introduced into the West Frankish lands following the Edict of Pîtres (A.D. 864), from which emanated the formation of France and Germany. The find has been dated to around A.D. 890. These are issues of an important formative period of European coinage; such emissions became prototypes for money of the following centuries.

As has often been customary, unfortunately, at the time of the acquisition of the hoard the die duplicates were sold by the ANS, thus precluding the opportunity to see whether there might have been any intermediate stages represented—if indeed there were any duplicates of these coins. For the sake of argument, let's suggest that 1964.176.106 would have been struck prior to 1964.176.108 because it does not present several features to be found on the latter. Note the connection, on 1964.176.108, of the top of the R in CRATIA (sic, for GRATIA), at the top of the coin, to the outer beaded circle, and also that from the right toe of the reversed S on the right side of the central CAROLVS monogram to the inner beaded circle. Another different feature is the crescent-shaped upper curvature of the R in the monogram on 1964.176.106, which appears as only a small hook-like curve on 1964.176.108. On the other hand, all of the details on 1964.176.106 appear to be somewhat finer, more delicate, and sharper, suggesting the possibility that this coin might well be the product of the later version of the dies; it could represent the die after it had been lapped, and received “touch-up” work from the point of a burin. Your opinions are solicited.

Stephanie Vyce ordered a number of images of important early Islamic coins for a new book, *Muhammad and the Believers* (Harvard University Press 2012), written by Fred M. Donner (figs. 8 through 10). As is well known, the Society's cabinet contains one of the world's greatest collections of these series apart, now (since the return of the HSA collection, scheduled to be sold), from the Spanish issues.

Modern World coins and medals, American and otherwise

An image of the famous Lord Baltimore shilling (fig. 11) of colonial Maryland was requested by our friend



Fig. 2: Ionia, Ephesus. AR tetradrachm, ca. 387-295 B.C. (ANS 1944.100.46013, bequest of Edward T. Newell, ex. D. Kellad, 1929) 22.9 mm. Magistrate Theodoros.



Fig. 3: Syria, Seleucid Kingdom. Alexander II Zabinas (128-123 B.C.). AR drachm, Antioch mint. Houghton 1983 (CSE) 306; Houghton 2008 (SC2) 2221.3a. (ANS 1944.100.76761, bequest of Edward T. Newell) 16 mm.



Fig. 4: Tukharistan, Kushan Kingdom. Huvishka, ca. AD 151-190. AV dinara, with reverse depicting Skandokomaro and Bizago, the second and third incarnations of Kartikeya, son of the Hindu god Shiva. Göbl 156.7. (ANS 1944.100.48103, bequest of Edward T. Newell, ex Ram Dass, 1937) 20 mm.



Fig. 5: Roman Empire. M. Antoninus (Caracalla). AE medallion, Rome mint (A.D. 196). Gnechi II, p. 77, 6; Fagerlie, ANSMN 15 no. 12. (ANS 1945.32.3, purchase, ex Naville 17, 3 Oct. 1934, lot 1576) 39 mm.



Figs. 6 and 7: France, Carolingian Kingdom. Charles "The Bald" (A.D. 840-877). AR denarius, Rouen mint, after 864. Morrison and Grunthal 875 (ANS 1964.176.106 and ANS 1964.176.108, purchase) 19.9 and 19.6 mm.

Ray Williams. On account of this, however, I noticed that in our database accession history, the coin was listed as being a groat (four pence piece), which it clearly is not! I have not yet been able to provide an explanation for this discrepancy. Every time I am in the process of preparing this column for our *ANS Magazine*, I encounter little problems of this nature (or some other!). In the case of this coin, the enigma is amplified by the fact that, according to our records, the coin was obtained by means of an exchange in which the ANS gave an uncirculated duplicate 1794 cent and a lower grade 1793 for the Lord Baltimore piece and another 1793 cent of the same variety.

Dr. John P. Amato is writing a book on the survival rate and grade distribution of American 1796-1797 half dollars, which currently includes obverse/reverse images of 263 distinct coins. A large amount of this research was gathered from the roughly 3,000 ANS catalogs that ANS Librarian Frank Campbell helped him survey some years ago. At that time, I also showed him the two relevant pieces in the ANS cabinet (figs. 12 and 13). Now, Amato has ordered images and sought any pedigree or other information (such as how long they have been in the ANS collection) on these two pieces. They both came from important collections, so I thought it might be agreeable to review these backgrounds for readers, too.

Matilda W. Bruce, donor of our 1796 half dollar, was the daughter of financially successful type-foundryman George Bruce, an immigrant from Scotland, who was a prominent New York Industrialist of the mid-19th century. She was a serious collector, and became a significant patron not only of the ANS but of the Metropolitan Museum of Art as well. (Interestingly, her older sister, Catherine W. Bruce, was a great patroness of astronomical research, and it was in her honor that the scientist Max Wolf, who first photographed an asteroid, named that celestial body Brucia.)

Matilda Bruce's 1908 gift included nearly 700 items, of which a partial list is revealing:

There were five US gold pieces (an 1801 \$10, a 1798 \$5, a Bechtler and two California 1869 tokens), thirty US silver coins (among them dollars of 1796, 1799, 1836, 1873 and 1878, and a trade dollar; half dollars of 1796, 1824, 1835, 1873 and of the Columbian exposition; quarters of 1853, 1873, and 1901; a 20-cent piece; early dimes, half dimes and trimes), 3-cent, 2-cent, 1-cent and ½-cent pieces, a Massachusetts Bay Colony Pine Tree Shilling and five other colonial coins, Hard Times and Civil War tokens and store cards. There was also a

large grouping of miscellaneous foreign coins and medals, ranging from Medieval to modern issues. Among these, for example, were a British gold guinea of 1665 and an 'Abbasid gold dinar of Egypt, dated A.H. 234 (A.D. 848/9). Once again, I'd better stop digressing here and return to finishing this column!

Arthur J. Fecht, who gave out 1797 half dollar, was a wealthy petroleum geophysicist and numismatist whose collection included some famous rarities. It was actually acquired by the ANS following his death in 1945, but ownership was retained in trust by his surviving sister, Neoma Fecht, who was also an ANS benefactress, until her death in 1979. The ANS Archives contains a valuable collection of Fecht's numismatic correspondence including materials collated and bound by Fecht into five yearly volumes (1934-1939), along with Fecht's bound catalog of his coin collection and related inventories. Scattered throughout the volumes are rubbings and photographs of coins, price lists, invoices, canceled checks, and clippings relating to coin conventions and other numismatic matters.

The Amato book is currently 325 pages long, and includes not only coin images, descriptions, and provenances, but also extensive research into the numismatic background of the series, such as design origin, deliveries to the First Bank of the U.S., and varieties and die states. It is being edited by Jim Halperin and Mark Van Winkle of Heritage Auctions, and will be published by Ivy (Heritage) Press.

Eric C. Hodge wrote to comment on a note from this column in the *ANS Magazine* (Summer 2008, vol. 7, no. 2, p. 40-41), about the contemporary counterfeit of the Thistle Bank of Glasgow specimen in the ANS cabinet fig. 14). He was able to add several corrections to our data base catalog descriptions as well as to the caption for the image of this coin in my earlier column. This piece in fact bears the date 1792, not 1799, and the citation in our database "possibly SCMB Nov. 1967, lot 7349" should have cited Nov. 1957, lot 7349. Hodge has also published an article on these issues in Spink's *Numismatic Circular* (April 2007, p. 75).

The interesting part of Hodge's observations leads to ascertaining that our coin, presumably of a brass alloy, once lightly silver plated, was erroneously listed in the important catalog of these issues by Harrington E. Manville, *Tokens of the Industrial Revolution: foreign silver coins countermarked for use in Great Britain, c 1787-1828*. There, it was classified under no. 45, as a genuine coin of 1792 date (Manville 45b). As a contemporary counterfeit, it actually corresponds better



Fig. 9: Umayyad period, Zubayrid counter-Caliph: Arab-Sasanian series. 'Abd Allah b. Zubayr Amir al-Mu'minin. AR dralim, Darabjird mint, Y.E. 53 (A.D. 683-4). Miles (1957) 9. (ANS 1951.148.3, purchase) 29 mm. On this coin the digit for the year of the post-Yezdigird era was written in an anomalous manner, causing Miles initially to misattribute it to an earlier, impossible date.



Fig. 8: Umayyad Caliphate. AV dinar, Damascus mint, A.H. 77 (A.D. 696-7). Miles (1948) 2. (ANS 1002.1.406, electrotype copy of coin in the collection of the University of Pennsylvania Museum) 19 mm. One of the foundations of Islamic coinage, the year 77^h first issue of reformed dinars is very popular.



Fig. 10: Umayyad Caliphate: Arab-Byzantine series. AE fals, Hims mint, nd. (ca. A.D. 693-4). (ANS 1954.112.5, Henri Seyrig) 20 mm. The bilingual issues of Emesa (Hims) are among the most important of the early Islamic pre-reform issues.



Fig. 11: United States (Great Britain): Maryland Palatine colony. Cecil Calvert, Lord Baltimore. AR shilling, London mint, nd. (ca. 1658-9). Breen 65. (ANS 1950.185.1, exchange) 26 mm.

to Manville's X45. Whereas unlike the other eight recorded specimens, it bears a 1792 date, and as such does not match the description, Hodge has shown that all of these should be recorded as dated 1792. Some confusion was apparently caused due to the fact that, like so many other numismatic authors, Manville did not cite the ANS accession numbers of specimens that he included in his catalog. False Thistle Bank countermarks are known on four shillings and nine pence pieces both with and without a thistle countermark on the reverse.

A Mr. "Otto" contacted us in hope of identifying an 1814-dated coin, which he thought might be an unrecorded early American muling. Made of copper 1 1/16" in diameter, with reeded edge, it sported the legends HALF PENNY TOKEN 1814, and HYBERNIA, with types of an eagle and a seated figure. Of course, this was an example of a series that is generally considered to be and collected as Canadian, since it is believed to have circulated there. It is called the Britannia-Eagle token, of which there are several varieties. The figure on the "reverse" is somewhat similar to the reverse found upon some British coppers. These tokens date 1813 to 1815, and in the primary reference for such items, *Coins of Canada*, 8th edition, by James A. Haxby and Robert C. Willey (Toronto: Unitrade Press, 1987), they are classified in the "Pre-confederation and colonial issue" section of the publication as nos. 91, 92 and 93. The Society holds a nice grouping of these issues (fig. 15).

Surveying a few of the Curatorial Department's current activities demonstrates both the range of issues involved in day to day work at the ANS, and the marvelous depth of the collection. It is always a pleasure for us to share the results of our inquiry-driven forays into the cabinet (no, it's not a wardrobe!), and remind readers of the wealth of material that is available to them via our ever-improving internet search engine MANTIS, accessible via our website at www.numismatics.org. Enjoy!

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Fig. 12: United States. AR half dollar, Philadelphia, 1796. Overton 1796.102. (1908.66.2, gift of Matilda W. Bruce, acquisition source unknown) 32.7 mm.



Fig. 13: United States. AR half dollar, Philadelphia, Half dollar, 1797. Overton 1797.101/2 (1980.109.2406, bequest of Arthur J. Fecht, acquisition source unknown) 32.7 mm.



Fig. 14: Great Britain, contemporary counterfeit Thistle Bank of Glasgow countermarked 4 shillings and sixpence, applied to a false Mexican 8 reales of Charles IV, 1792. Manville X45. (ANS 1969.222.4882, gift of P. K. Anderson) 39.5 mm.



Fig. 15: Colonial Canada (Great Britain). George III. AE halfpenny token, 1814. Haxby-Willey 92. (ANS 1949.65.298, bequest of Alfred Z. Reed) 27 mm.



Book Reviews

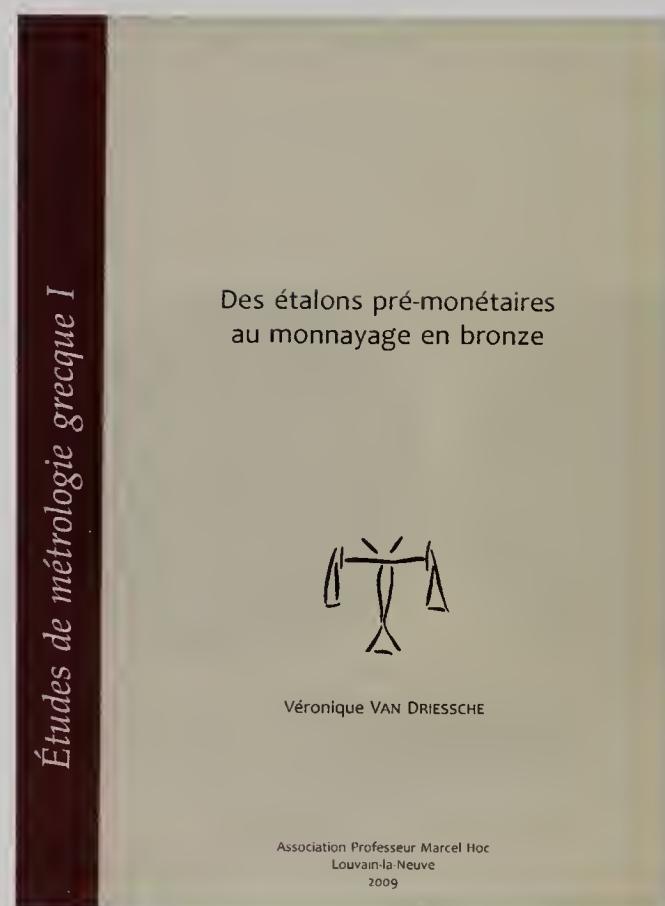
Peter van Alfen

Véronique Van Driessche. *Des étalons pré-monétaires au monnayage en bronze. Études de météorologie grecque I. Études numismatiques 2.* (Louvain-la-Neuve: Association Professeur Marcel Hoc, 2009). 170 pp. ISBN 978-2-930449-13-5. €30

Just a few years ago, the Association Professeur Marcel Hoc, based at the Université catholique de Louvain (UCL), launched a promising new book series, *Études numismatiques*, which in the three volumes published to date has focused on problems in Greek numismatics. The great potential of the series, however, rests not on the first two volumes, but rather on the third book to appear, Christophe Flament's well-crafted *Contribution à l'étude des ateliers monétaires grecs* (2010), a review of which will appear in a forthcoming *ANS Magazine*. Less satisfying are Flament's first volume in the series, *Le monnayage en argent d'Athènes* (2007; see my review in *Journal of Hellenic Studies* 129 [2009] pp. 190-91), and the second volume, Van Driessche's metrological study, both of which are revised versions of their UCL doctoral dissertations.

In a narrow 100 pages or so of arguments Van Driessche casts a large net, seeking to explain the entwined developments, over the course of roughly 1000 years, of a unified Greek metrological system, encompassing all forms of measurement—volumetric, linear, and mass—and an equally generalized system of values focused in succession on bronze, iron, and finally silver, all of which culminates in the out-of-synch monetary systems of the Aeginetans and Athenians in the classical period, harmonized in the end by the small denomination bronze chalkous.

Van Driessche sets the stage in Part I ("The Origins of the Greek monetary units"), which is divided into three chapters each exploring the relationship between particular monetary/metrological terms and various metals: chapter 1 considers the terms 'talent' and 'stater' in relation to bronze, chapter 2 the terms 'obelos' and 'drachma' in relation to iron, and chapter 3 the term 'mina' in relation to silver. She begins with the Linear B evidence, the baked clay archives of various palace centers located in mainland Greece and Crete, dating from the final stages of the Bronze Age, c. 1400-1200 BC. Because the Linear B ideograms *118 (L) and *117



(M) likely represent masses that correspond, both in proportional terms and possibly actual mass, to the later Greek metrological units 'talent' and 'stater', Van Driessche argues that these two rest at the core of a metrological (and value) system carried forth into the classical period some ten centuries later. Of the two, the stater (not to be confused—yet—with the coin 'stater') becomes the key 'reference measurement' around which other metrological systems—volume and linear—are organized, and which, in the process, becomes linked to bronze, a durable and comparatively rare material, as the main reference material. Value equivalencies between various commodities thus become tied to bronze and the metrological and the value systems become intractably enmeshed. Much later, after the collapse of the Mycenaean world, the widespread use of iron roasting spits (*obeloi*) and groups of them (*drachmai*) 'slightly disrupts' the established metrological/value systems based on bronze talents and staters. The iron-referenced system of *obeloi* and *drachmai* must then be worked into the bronze-referenced system through adjustments to the iron system, the nuances of which Van Driessche leaves for Part II. Finally, the introduction of the silver-

referenced mina at some point around 600 BC causes far more serious disruptions in the bronze/iron metrological/value systems, with silver replacing both bronze and iron as the new main reference metal and the mina becoming the new reference standard, a new ‘norm’ (or *nomisma* as she insists), for the revised metrological/values system.

With the silver norm now established, Van Driessche seeks in Part II, again in three chapters, to explain the “Working of the monetary system within the systems of values.” Chapter 1 lays out her two ‘fundamental rules’ of all Greek monetary systems: 1) reference to the 435 g silver mina; and 2) observance of coherent (and fixed) ratios of value between bronze, iron and silver. Chapters 2 and 3 then explains the disharmonies caused by the alleged dissimilar bronze-silver ratios used in Athens and Aegina (100:1 and 105:1, respectively) and differing silver drachms weights (1/100 of mina at Athens, 1/70 at Aegina), which then are resolved by the Athenians adopting the 105:1 bronze-silver ratio and the concurrent harmonizing of the Athenian and Aeginetan chalkous.

The arguments in Part II become increasingly less convincing since to make her case Van Driessche stretches the evidence to make it conform to her second ‘fundamental rule’ of the Greek monetary systems, that fixed value ratios existed between bronze, iron and silver, rather than flexible ratios (i.e., prices) determined by markets. Through a series of torturous steps (pp. 86-90), for example, she draws upon selected fifth and fourth century BC Attic inscriptions to determine a general price for copper and tin, then works through various alloys of the two metals (1/10 – 1/12) to establish a price for a bronze stater (870 g) of nearly two silver drachms (c. 1.80 drachms), which falls a couple of obols short of a sixth century BC Attic coin stater (i.e., didrachm of 8.60 g). While this calculated price of a stater of bronze is admittedly (p. 88) less than a full stater of silver, it nevertheless provides good evidence for the purported 1:1 value equivalency of a bronze stater to silver stater once we work in the value added to the finished bronze by the costs of manufacture. Thus she concludes (p. 88) that “[e]verything leads us to believe that the price of bronze respected the equivalence between the two staters” (p. 88); and while it is possible that alloy proportions and artisan salaries fluctuated, the final price

of bronze remained stable (p. 89), apparently over the course of two centuries. Such enormously long term price stability is beyond belief, as is any notion of prices bowing to externally fixed value ratios between different metals based upon generations-old manipulations of the metrological system.

Indeed one of the more trying aspects of this book, besides the fuzzy timelines, is the lack of clarity between concepts of value, as manifested in “value systems” enmeshed with “metrological systems,” and prices, the former being presented as something somehow preexistent and determining the latter. Van Driessche might be partly forgiven for sidestepping the complicated relationship between value and price since she begins her survey in pre-market Late Bronze Age Greece, where there is no clear evidence for economic action beyond the redistributive palatial systems. But even there she treads on thin ice: she notes apparent (fixed) value equivalencies between various commodities established for taxation purposes and goes on to argue for the central role of bronze staters within the wider Linear B metrological/value system. Joining all together around one “reference measurement” and its corresponding metal, bronze, is a rather convoluted way of saying that bronze (staters) served as the standard of value, a notion that has been roundly dismissed by Linear B scholars like John Chadwick and John Killen. Indeed, only one Linear B tablet, KN L 693, out of the thousands preserved, presents what may be evidence for values of other commodities expressed in bronze, an interpretation that is far from certain. Tellingly, Van Driessche offers no discussion of this tablet or its associated problems, nor does she engage with a range of other less disputed archaic standards of value including Homeric cows and Cretan *lebetes* and how these might relate to the systems she constructs.

Although Van Driessche raises important questions about the interaction of value systems and metrology, and the mechanisms by which Greek denominational terms like obol and drachm became established, her use of the evidence is too often suspect and her conclusions thus too flawed to make this book a serious contribution to these complicated problems. This is a pity since buried within these pages are the seeds of some intriguing ideas.

News



Michael J. Guerra



William M. Owens



Elizabeth Parker



Jennifer Murano



Katherine Johnson



Amy Novak

New Staff

Michael J. Guerra was appointed to the position of Cataloger/Library Assistant in November 2011. Michael holds a Master of Library Science from Pratt Institute in New York and a Bachelor of Art History from Florida Atlantic University. His previous experiences in museum environments such as the Metropolitan Museum of Art and his understanding of open-source library systems such as that used in the Harry W. Bass, Jr. Library have made for a smooth transition to the ANS.

William M. Owens is currently a student working toward a Master of Library and Information Science degree from Pratt Institute in New York. His previous studies have focused on the arts and history of Thailand and Southeast Asia, he has advanced knowledge of the Thai language and holds a Master of Asian Studies (specifically Southeast Asia) from the University of Hawai'i at Manoa. He was also recently named a Research Associate for the Bangkok-based Thai Art Archives. During his internship in the library, which will last through the Spring 2012, Bill will be working on creating records in the online library catalog in addition to helping to maintain and organize the pamphlet files.

Elizabeth Parker started volunteer work in the ANS Library in February 2012. She holds a Master of Library Science degree from Queens College as well as a Master of Arts degree in Classical Civilizations from Columbia University. Her previous studies have focused specifically on archive collections and during an internship at Barnard College she processed the Greek Games collection, which is a school competition inspired by ancient athletics. While volunteering at the ANS Library, Elizabeth will be working on creating records in the online library catalog in addition to helping ANS Archivist David Hill process some of the archival collections.

Jennifer Morano is currently a senior at Fordham University at Lincoln Center where she is majoring in History. She will be applying to graduate school for library and information science and hopes to focus on rare books and special collections as well as archives and records management. During her internship at the ANS Library, Jennifer will be working on creating records in the online library catalog and adding barcodes and call numbers to the collections.

Katherine M. Johnson has returned to the ANS. From 2009 to 2010 she assisted the curatorial staff first as an intern, then as an assistant with the digitization project. Having graduated from Manhattanville College, Katie now is in an Art History MA program at Brooklyn College, and once again will be helping the curatorial staff as an intern during spring semester 2012.

Amy Novak is a senior at Manhattanville College, majoring in Art History with a minor in Museum Studies. Born in Peekskill, New York, she has lived in Ohio and Pennsylvania before her family moved to their current home in Houston, Texas. After graduating, Amy hopes to gain some work experience in a museum or gallery before heading to graduate school to pursue an MFA degree.

ANS Lectures

On Wednesday, November 9th, ANS Adjunct Curator Mr. David Hendin presented a lecture entitled "Shekel for your Thoughts - Ancient Coins of the Holy Land". Mr. Hendin is a specialist in weights and currency of the ancient Levant, especially Judaean and biblical, Roman provincial, and Nabataean coins. He is the author of *Guide to Biblical Coins*, now in its fifth edition, as well as the newly released ANS Publication *Cultural Change: Jewish, Christian and Islamic Coins of the Holy Land*.

Curator of North American Coins and Currency Mr. Robert Wilson Hoge held a *Numismatic Conversations* event on genuine and counterfeit Massachusetts Silver in the ANS Collection. The ANS holds what is believed to be the foremost collection of silver coinage from the 17th century Puritan mint of Boston. Mr. Hoge presented examples of all types and denominations of the Massachusetts issues and discussed their characteristics. Participants in the Numismatic Conversation were able to examine rare specimens, including ones utilized by Noe and Salmon in their important studies and had an opportunity to study the extensive ANS collection of forgeries as well.

Heritage Lecture Series: Colonial Coinage

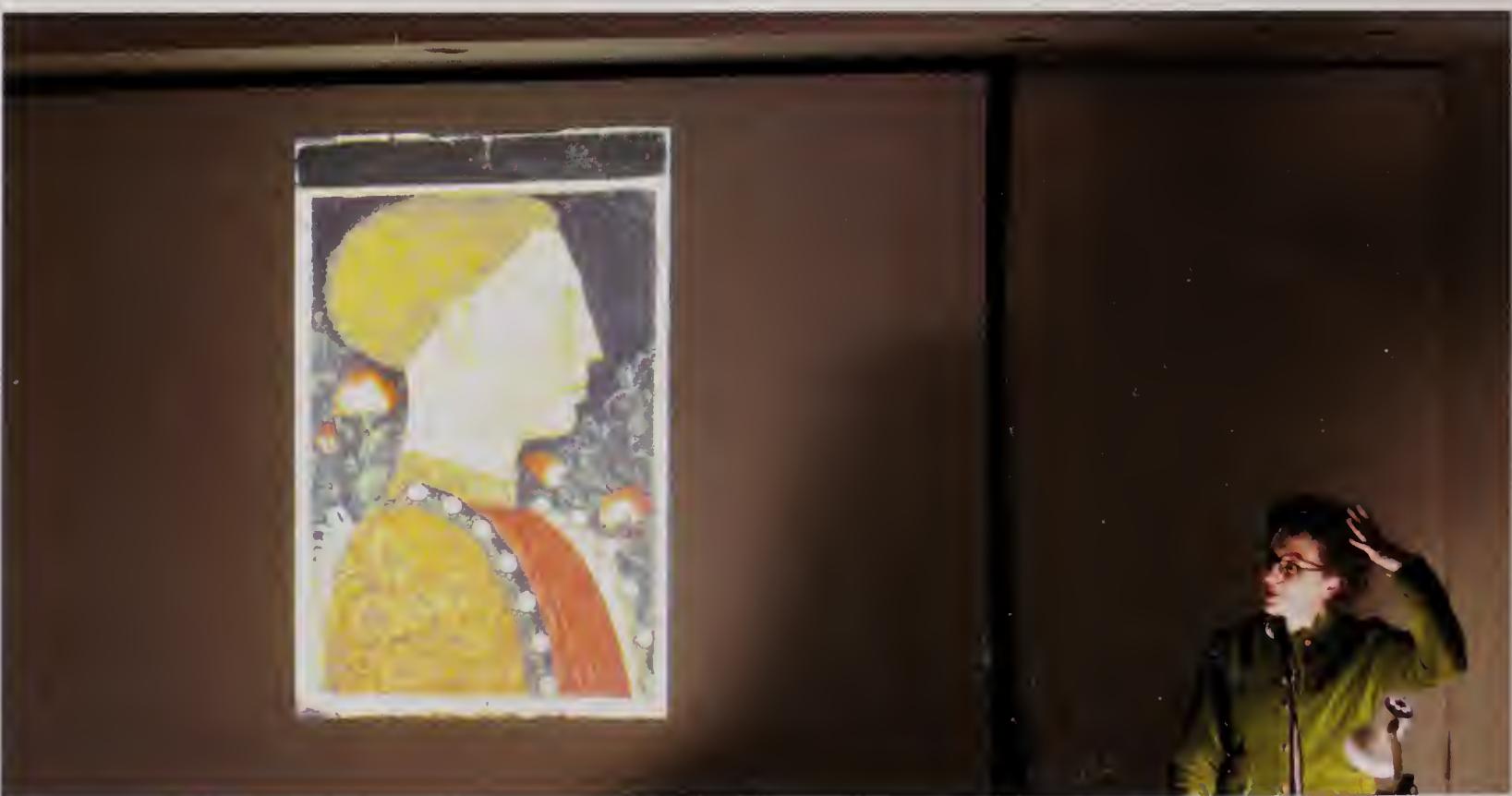
On Tuesday, November 15th the ANS was delighted to host the inaugural Heritage Lecture Series, a joint effort by Heritage Auctions and the American Numismatic Society. Dr. Christopher J. Salmon, author of the award-winning ANS Publication *Silver Coins of Massachusetts*, presented on the topic of concepts and controversies in classification & minting technique of Massachusetts silver coinage. Mr. Mark Borckardt, senior cataloger of U.S. coins at Heritage Auctions, presented on the topic of the life and times of Colonial American die sinkers. Special thanks to Heritage Auctions for their generous sponsorship of this event. Future lectures in this series will be held in May in Beverly Hills on ancient coinage and in September in Dallas on Latin American coinage. Visit our web calendar for details.



Dr. Tuukka Talvio and Dr. Ute Wartenberg Kagan



Attendees at the Scher lecture.



Dr. Andrea Bayer discussing Renaissance hairstyles and portraits.

Krause-Mishler Forum

On Thursday, October 20th the 2011 Krause-Mishler Forum on world numismatics was held at ANS headquarters. Dr. Tuukka Talvio of the National Museum of Helsinki presented a lecture entitled "Finnish Monetary History, Between the East and the West" focusing on the 19th and early 20th centuries and touching upon Finnish monetary history's relationship to Russian numismatics. Special thanks to Mr. Chester L. Krause and Mr. Clifford Mishler for their generous sponsorship of the Krause-Mishler Forum.

Stephen K. Scher Lecture

On Thursday, February 2, 2012 the ANS held the 2012 Stephen K. Scher Lecture with speaker Andrea Bayer, Associate Curator in the Department of European Paintings at The Metropolitan Museum of Art. Dr. Bayer presented a lecture entitled "Exploring the Renaissance Portrait from Donatello to Bellini. This lecture provided an introduction to the exhibition of the same name currently on view at the Met with a particular focus on the superb group of medals and on their role in the development of the portrait, especially in the Italian Court cities. Special thanks to Stephen K. Scher for his generous sponsorship of the event.

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Trustees' Award Recipient Harlan J. Berk with ANS Executive Director Ute Wartenberg Kagan



Distinguished Service Award Recipient Frederic G. Withington with ANS President Roger S. Siboni



Melissa Karstedt, Mary Counts, and Marrissa Lederman



Attendees exploring the silent auction lots.



The Lester Lanin Orchestra entertains during dinner.

Annual Dinner Gala

The 2012 Annual Dinner Gala took place on Thursday, January 5th, 2012 at the Waldorf-Astoria Hotel in New York City. With 165 guests in attendance, the successful event raised nearly \$150,000 towards ANS programs and operations.

Mr. Harlan J. Berk was the recipient of the 2012 Trustees' Award for his generosity and dedication to the Society and to the field of numismatics. A member since 1974, Mr. Berk was elected Fellow in 1993 and is one of the founding members of the Augustus B. Sage Society. Over the years he has been a Gala sponsor, donor to the Newell Publication and Coin Purchase funds, and has made donations to the ANS collections that include important additions to the Greek, Roman and Byzantine Cabinets. As founder and President of Harlan J. Berk, Ltd. and Gemini Numismatic Auctions, LLC, Mr. Berk has helped collectors, museums and the general public build outstanding collections for over four decades. Mr. Berk also has a keen interest in the academic world, creating and supporting programs for young collectors, serving on museum advisory boards, and publishing over 100 scholarly articles as well as several award-winning books.

Mr. Frederic G. Withington was the recipient of the inaugural Distinguished Service Award, an honor given in recognition of outstanding contributions to the ANS as a volunteer. Mr. Withington, an ANS Life Fellow, has been a member and volunteer since 1988. He had been an active and essential participant in cataloguing the ANS Collection and has seen the Society through two moves. Mr. Withington's unselfish commitment to the goals of the organization serves as an inspiration to all.

Gala attendees enjoyed cocktails and hors d'oeuvres in the Vanderbilt Room. As dinner was served in the Empire Room, ANS Executive Director Dr. Ute Wartenberg Kagan acted as the evening's emcee, thanking the honorees and the many generous Gala sponsors including Gold Sponsors Anderson & Anderson, LLC, Harlan J. Berk, Ltd., Gemini Numismatic Auctions, LLC, and Whitman Publishing; Silver Sponsors Classical Numismatic Group, Mr. and Mrs. Frank Kovacs, and Mr. Roger S. Siboni; Bronze Sponsors Mr. and Mrs. John W. Adams, Dr. Alain Baron, NG SA, Mr. and Mrs. Kenneth Edlow, Gorny & Mosch GmbH, Fritz Rudolf Künker GmbH & Co. KG, Nomos AG, and Stack's Bowers & Ponterio. ANS President Mr. Roger S. Siboni presented Mr. Berk and Mr. Withington with their awards and each gave a heartfelt acceptance speech. During dessert, attendees were treated to a magic



ANS Adjunct Curator David Hendin performing magic.

show by ANS Adjunct Curator Mr. David Hendin that involved card tricks, fire swallowing, and other illusions.

Throughout the evening, guests were able to bid in the silent auction on items donated by Mr. Mike Gasvoda, Mr. Dan Hamelberg, Mr. and Mrs. Jonathan Kagan, Kolbe & Fanning Numismatic Booksellers, LLC, Mr. Sydney F. Martin, Prof. Ralph W. Mathisen, Mr. Larry Sekulich, and Mr. Roger Siboni. The silent auction raised \$2,125. The live auction was called by the always spirited and humorous Mr. Harmer Johnson and raised \$22,350 through the sale of items donated by Mr. Harlan J. Berk, Dr. Andrew Burnett, Mr. Dan Hamelberg, Mr. David Hendin, Mr. and Mrs. Jonathan Kagan, Mr. Frank L. Kovacs III, Mr. Herbert L. Kreindler, Ms. Mary Lannin, Dr. David Menchell, Mr. Colin Pitchfork, Mr. Don Simon, and Spectrum Wine Auctions. Gala guests enjoyed dancing to music performed by the Lester Lanin Orchestra. The evening concluded with each guest receiving their choice of an ANS iPad case or an ANS wine accessory set as well as a 2012 calendar generously donated by Mr. Victor England, Jr. of Classical Numismatic Group.

Special thanks also to Gala contributors Austin & Co., Ms. Beth Deisher, Mr. John M. Dirnbauer, Ms. Arianna D'Ottone, Mr. Sheridan Downey III, Mr. Eric Michael Hildebrant, Mr. Harmer Johnson, Lost Galleon Mr. Robert McCrindle, Mr. John A. Rdzak, Mr. Hadrien Rambach, and Mr. Mel Wacks. We are incredibly grateful for the participation of Gala Program advertisers including the Ancient Coin Collectors Guild, Ms. Catherine Bullowa-Moore, The Celator Magazine, Mr. and Mrs. Arthur Fitts, Fritz Rudolf Künker GmbH & Co. KG, Drs. Jay and Joann Galst, the International Association of Professional Numismatists, Ira & Larry Goldberg Auctioneers, Kolbe & Fanning Numismatic Booksellers, LLC, LV Wealth Advisors, Medalia Gallery, The New York Numismatic Club, Numismatic Guaranty Corp., Noble Numismatics, and Mr. Hadrien Rambach.



ANS Deputy Director Andrew Meadows with one of the auction lots



Standing L to R: Phillip Davis, Aaron Berk, Harlan Berk, Shanna Berk-Schmidt, Todor Iwanov; seated L to R: Wolfgang Fischer-Bossert, Gilles Bransbourg, Pamela Berk, Cristiano Bierrenbach



Standing L to R: Kenneth Cowin, Abby Hamlin, Helen Hong, Kenneth Edlow; seated L to R: Robert Kandel, Susan Scoppetta, Nicholas Scoppetta, Mary Edlow, Jonathan Charney, Maria Diaz



David Hendin performs illusions with Ute Wartenberg Kagan.



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Standing L to R: Eike Müller, Wrenn Schmidt, James Ricks; seated L to R: Robert Levinson, Alexandra Elflein, Maya Levinson, Dani Levinson, Elenore Simon



Standing L to R: Kyle Ponterio, Melissa Karstedt, Marissa Lederman, Bruce Kagen, Max Keech, Kent Ponterio; seated L to R: Richard Ponterio, Brian Kendrella, Art Hamilton



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Standing L to R: Jeff Rill, Kerry Wetterstrom, Eric McFadden, Andrew England, David Vagi; seated L to R: Elizabeth Pendleton, Robin Pendleton, Mary Lammin, Oliver Hoover, Dick Jourdan



Standing L to R: Jeremy Bostwick, Brad Nelson, Lief Davisson, Rebecca Schramm, Sebastian Schramm; seated L to R: Yves Gunzenreiner, Max Tursi, Alan Walker, Aclim Schramm



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